ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

BY

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

Reduction ratio: 24x

1.044.001
Reproduced from an original copy in the Courtauld Institute of Art, London.

NOTICE.

In consequence of Mr. Ruskin's sudden and dangerous illness the latter portion of these Notes is presented in an incomplete state, and the Epilogue remains unwritten.

February 27, 1878.

NOTES *by* MR. RUSKIN *on his* DRAWINGS *by the late* J. M. W. TURNER, R.A.

Exhibited at the FINE ART SOCIETY'S *Galleries*, 148, *New Bond Street*, *March*, 1878.

Also

AN APPENDIX *containing a list of the* ENGRAVED WORKS *of* J. M. W. TURNER *exhibited at the same time.*

Z 6055 F

ELZEVIR PRESS:—PRINTED BY JOHN C. WILKINS,
9, CASTLE STREET, CHANCERY LANE.

35. P. 103/

CONTENTS.

PAGE

INTRODUCTION 5
Prefatory Note 11

DRAWINGS.

FIRST GROUP. School Days, 1775-1800 13
SECOND GROUP. The Rock Foundations, Switzerland, 1800-1810 17
THIRD GROUP. Dreamland, Italy, 1810-1820 23
FOURTH GROUP. Reality. England at Rest 28
FIFTH GROUP. Reality. England Disquieted 32
SIXTH GROUP. Meditation. England Passing Away 39
SEVENTH GROUP. Minstrelsy. The Passionate Pilgrim . . 44
EIGHTH GROUP. Morning. By the Riversides 47
NINTH GROUP. Again the Alps 50

ILLUSTRATIVE STUDIES AND SUPPLEMENTARY SKETCHES.

FIRST GROUP 53
SECOND GROUP. Early Pencil Drawings. Various . . . 54
THIRD GROUP. Pencil Sketches on the First Tour into Yorkshire and Scotland 55
FOURTH GROUP 61
FIFTH GROUP 63

APPENDIX.

PORTRAITS OF TURNER 71
EARLY ENGRAVINGS, of which the Dates of production are unknown 71
Plates Engraved after Turner's Death 99

INTRODUCTION.

THE following main facts respecting the tenour of Turner's life and work may be depended upon, and should be kept in mind, as they are evidenced by, or illustrate, the pieces of his art here shown.

He was born on St. George's Day in 1775. He produced no work of importance till he was past twenty;—working constantly, from the day he could hold a pencil, in steady studentship, with gradually increasing intelligence, and, fortunately for him, rightly guided skill. His true master was Dr. Munro:—to the practical teaching of that first patron, and the wise simplicity of the method of water-colour study in which he was disciplined by him, and companioned by Girtin, the healthy and constant development of the youth's power is primarily to be attributed. The greatness of the power itself, it is impossible to overestimate. As in my own advancing life I learn

more of the laws of noble art, I recognize faults in Turner to which once I was blind; but only as I recognize also powers which my boy's enthusiasm did but disgrace by its advocacy.

In the summer of 1797, when he was two-and-twenty, he took, if not actually his first journey, certainly the first with fully prepared and cultivated faculties, into Yorkshire and Cumberland.

In the following year he exhibited ten pictures in the Royal Academy, to one of which he attached the first poetical motto he ever gave to a picture. The subject of it was "Morning among the Coniston Fells," and the lines chosen for it, these,—(Thomson's):

> "Ye mists and exhalations, that now rise
> From hill, or streaming lake, dusky or gray,
> Till the sun paint your fleecy skirts with gold,
> In honour to the world's great Author, rise."

As I write the words, (12th February, 1878, in the 80th year since the picture was exhibited), I raise my eyes to these Coniston Fells, and see them, at this moment imaged in their lake, in quietly reversed and perfect similitude, the sky cloudless above them, cloudless beneath, and two level lines of blue vapour drawn across their sun-lighted and russet moorlands, like an azure fesse across a golden shield.

The subjects of the other pictures exhibited in that year, 1798, had better be glanced at in order, showing as they do the strong impression made on his mind by the northern hills, and their ruins.

WENSLEY DALE.
DUNSTANBOROUGH CASTLE.
KIRKSTALL ABBEY.
FOUNTAINS ABBEY.
NORHAM CASTLE.
HOLY ISLAND CATHEDRAL.
AMBLESIDE MILL.
BUTTERMERE LAKE.
THE FERN HOUSE, MICKLEHAM, SURREY.

Four of the pencil drawings, exhibited here among the illustrative sketches were, I doubt not, made on this journey.

The first group of drawings, 1 to 6, belong to the time of his schooling and show the method of it completely. For simplicity in memory it will be wise, and practically and broadly true, to consider this period as extending to the close of the century, over the first twenty-five years of Turner's life. In 1800 he exhibited his first sacred and epic picture, the "Fifth Plague of Egypt," and his established work and artist-power begin.

It is usual, and I have hitherto complied with the general impression on this matter in my arrangements of his work, to divide its accomplished skill into three periods, early, middle, and of decline. Of course all such arrangement is more or less arbitrary; some virtues are lost, some gained, continually; and, on the whole, the best method of understanding and clearest means of remembering the facts will be simply to divide his art-

life by tens of years. The distinctions of manner belonging to each decade are approximately very notable and defined. Here is a brief view of them.

FIRST PERIOD. 1800-1810.

His manner is stern, reserved, quiet, grave in colour, forceful in hand. His mind tranquil; fixed, in physical study, on mountain subject; in moral study, on the Mythology of Homer and the Law of the Old Testament.

SECOND PERIOD. 1810-1820.

His manner becomes gentle and refined in the extreme. He perceives the most subtle qualities of natural beauty in form and atmosphere; for the most part denying himself colour. His execution is unrivalled in precision and care. His mind fixed chiefly on the loveliness of material things; morally, on the passing away of human life, as a cloud, from the midst of them.

THIRD PERIOD. 1820-1830.

A great change gradually takes place, owing to some evil chances of his life, in his moral temper. He begins, after 1825, to exert and exhibit his power wantonly and irregularly, the power itself always increasing, and complete colour being now added to his scale in all conception. His handling becomes again more masculine, the refined work being reserved for particular passages. He forms, in this period, his own complete and individual manner as a painter.

FOURTH PERIOD. 1830-1840.

He produces his most wonderful work in his own special manner,—in the perfect pieces of it, insuperable. It was in this period that I became aware of his power. My first piece of writing on his works was a letter, intended for the papers, written in defence of the picture of "Juliet and her Nurse," exhibited in 1836 (when I was seventeen). The following pictures are examples of his manner at this period, none of them, unhappily, now in anything like perfect preservation, but even in their partial ruin, marvellous. (The perfect pieces which I have called insuperable are the drawings made in the same years, of which examples are given in the collection.)

CHILDE HAROLD . . .	*Exhibited in*	1832
THE GOLDEN BOUGH		1834
MERCURY AND ARGUS		1836
JULIET AND HER NURSE		1836
SHYLOCK (THE RIALTO OF VENICE)	(once mine)	1837
HERO AND LEANDER		1837
VAL D'AOSTA (AVALANCHE)		1837
PHRYNE		1838
MODERN ITALY		1838
THE SLAVE-SHIP . . .	(once mine)	1838
THE FIGHTING TEMERAIRE . . .		1838

FIFTH AND LAST PERIOD. 1840-1850.

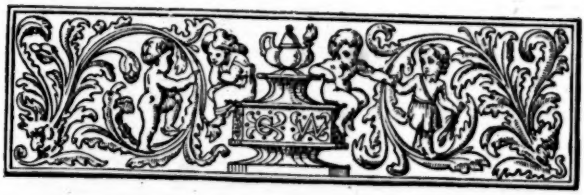
Virtually, the works belonging to this period are limited to the first five years of it. His health, and with it in great degree his mind, failed suddenly in the

year 1845. He died in 1851. The paintings of these five closing years are, to the rest of his work, what Count Robert of Paris and Castle Dangerous are to the Waverley Novels. But Scott's mind failed slowly, by almost imperceptible degrees; Turner's suddenly with snap of some vital chord in 1845. The work of the first five years of the decade is in many respects supremely, and with *reviving* power, beautiful. The "Campo Santo, Venice," 1842, and the "Approach to Venice," 1844, were, when first painted, the two most beautiful pieces of colour that I ever saw from his hand, and the noblest drawings in the present series are of the years 1842 and 1843.

Morning breaks as I write, along those Coniston Fells, and the level mists, motionless and grey beneath the rose of the moorlands, veil the lower woods, and the sleeping village, and the long lawns by the lake-shore.

Oh, that some one had but told me, in my youth, when all my heart seemed to be set on these colours and clouds, that appear for a little while and then vanish away, how little my love of them would serve me, when the silence of lawn and wood in the dews of morning should be completed; and all my thoughts should be of those whom, by neither, I was to meet more!

BRANTWOOD, *12th February*, 1878.



1

PREFATORY NOTE.

THE drawings here shown are divided into groups, not chronological merely, but referred to the special circumstances of their production, or temper of mind in which they were produced. Their relation therefore to five periods of Turner's life, which are defined in the Introduction, is, therefore, a subdivided one, and there are nine groups of drawings illustrating the six periods, in the manner shown in this table.

Divisions in the Introduction.		Divisions in the Catalogue.
SCHOOL DAYS, 1775-1800.		GROUP I. 1775-1800.
1st PERIOD, 1800-1810.		GROUP II. 1800-1810.
2nd PERIOD, 1810-1820.		GROUP III. 1810-1820.
3rd PERIOD, 1820-1830	Before change.	GROUP IV. 1820-1825.
	During change.	GROUP V. 1825-1830.

Divisions in the Introduction,		Divisions in the Catalogue.
4th PERIOD, 1830-1840	Work for engravers.	GROUP VI. 1830-1840.
	Work both for engravers and for himself.*	GROUP VII. 1830-1840.
	Work for himself.	GROUP VIII. 1830-1840.
5th PERIOD, 1840-1850.	Work for friends.	GROUP IX. 1840-1845.

* By 'work for himself' I mean that done wholly to please and satisfy his own mind, without any reference to facilities of engraving or limitation in size or price. The 'work for friends' implies reference to their wishes, so far as possible, as will be seen.

First Group. School Days, 1775-1800.

I.

The Dover Mail.

A drawing of his earliest boyhood, deeply interesting in the number of the elements of his character already shown to be determined.

First, A. his interest in sailors, and in such conditions of lower English life as were connected with them; not jesting with it, like Marryat or Dickens, but giving, so far as he could, the mere facts of it, I do not know with what personal feeling about them, how far, that is to say, the interest was joyful, how far regretful, and how far morbid. I shall return presently to this question. See No. 36.

B. The perfect power already attained over the means at his disposal. It is impossible to lay a flat wash of water-colour better than this sky is laid.

C. Perception of qualities of size, and aerial distance, the castle being already treated with almost as much sense of its vastness, and pale hue in distance, as ever was shown in his central work.

D. Love of mist, and gradations of vanishing

form: see the way he dwells on the effect of the dust from the coach-wheels.

E. Perfectly decisive drawing of whatever is seen, no slurring of outline, and the effect of the dust itself got not by rubbing out, but by pure painting.

F. Conventional touch for trees; taught to the boy by his masters: conquered gradually as we shall see, by his own intense veracity, but never wholly, even to the end of life. No bad habit of youth ever can be, and I give this drawing so much importance, in description, because it shows a quite unthought of fact in human nature, that all a *man* is, (as with a crow or a duckling,) *was* in the shell of him, mental vulgarity and all! The moral question of his life is, what of this good in him you can *get at*, and nourish; what of the bad, chain down.

2. TUNBRIDGE CASTLE. (Oxford Rudimentary Series.)

An example of the constant method of Turner's study, in early youth. He soon found that the yellow and blue he had been taught to use were false, and worse than useless: he cast all colour aside for a while, and worked only for form and light; not light *and shade* observe; but only gradated *light*, showing everything in the clearest and loveliest way he could. Shade proper, with its hiding and terror, was at present ignored by him altogether. Amateurs and artists of lower power are constantly betrayed into it by their inability to draw, and their love of strong and cheaply got sensation. The little bit of reflected light under the bridge, and half tone over the boats in this drawing is worth any quantity of sensational etchings.

The material is, I believe, Prussian blue with British ink. See illustrative sketch, No. 80.

3. PORT ABERGLASLYN.

A drawing of the same period, showing his incipient notions of mountain form. Again note (as showing his early love of mystery, carrying it right up into his foreground,) the smoke on the left hand, painted, or rather, left *un*painted, with deliberate skill, not rubbed or washed out.

4. BERGAMO. (Oxford Rudimentary Series.)

This wonderful little drawing is the earliest example I can give of the great distinctive passion of Turner's nature; the one which separates him from all other modern landscapists,—his sympathy with sorrow, deepened by continual sense of the power of death. All other recent work is done either in happy perception of natural beauty, or in morbid enjoyment of the sensation of grief; Turner alone works in a grief he would escape from, but cannot.

It is this inner feeling which, added to his perception of what was wise in practice, kept his colour dark and grave so long. This little drawing was evidently made before he had ever been abroad. It is an endeavour to realize his impressions of Italy, from some other person's sketch: the Alps, with the outline of Sussex downs, and the small square-built Bergamo, enough show this; but the solemnity of feeling in the colour and simple design of it, as in the prominence of the shrine on the hill against the sky, are unfound in any of his later works.

The touch is singularly broad: it was already becoming his practice to exercise himself, if usually in the minutest, often in the boldest execution; the latter being his ideal of method in heroic work.

5. RUINED ABBEY. *Unfinished.* (Oxford Educational Series.)

There are many drawings of this class in the National Gallery; few out of it; and of those few, it would be difficult to find one more perfectly demonstrative of the method of Turner's work. I can never get the public to believe, nor, until they believe it, can they ever understand, the grasp of a great master's mind, that, as in fresco, so in water-colour, there can be no retouching after your day's work is done; if you know what you want, you can do it at once, *then;* and if you don't, you cannot do it at all. There is absolute demonstration in this and at least fifty other such unfinished pieces in the National Gallery, that Turner did his work bit by bit, finishing at once, and sure of his final harmony. When a given colour was needed over the whole picture, he would, of course, lay it over all at once and then go on with detail, over that, as he does here over white paper. I gave the drawing to the Oxford Schools to be used in examination, a copy of it being required as a test of skill.

6. BOAT-BUILDING.

By patient labour, like that in No. 5, the youth at last attains such power as we see here. Utmost delicacy, with utmost decision. Take a lens to it, you will find the teeth of the saw in the carpenter's hand, and the blocks of the shrouds, in the distant vessels. Yet the gradation of the interior of the boat is given with one dash of colour, carefully managed while wet, and the harmony of the whole is perfect. The sky is singularly tender and lovely.

Nothing more to be learned now in ways of doing: it is time for us to see what we have to do.

Second Group. The Rock Foundations, Switzerland, 1800-1810.

7.

LAKE OF THUN FROM NEUHAUS.

The Niesen dark in centre; the group of the Stockhorn in light, in the distance.

This drawing begins the series which I hold myself greatly fortunate in possessing, of studies illustrative of the first impression made on Turner's mind by the Alps.

To most men of the age (he was at this time five-and-twenty) they are entirely delightful and exhilarating: to *him* they are an unbroken influence of gloomy majesty, making him thenceforth of entirely solemn heart in all his work, and giving him conceptions of the vastness and rock-frame of the earth's mass, which afterwards regulated his design, down even to a roadside bank.

Six out of the nine drawings in this group are studies, not made on the spot, but records, for future use, of the actual impression received on the spot; to be afterwards completed into a drawing, if required.

And observe generally, Turner never, after this time, drew from nature without *composing*. His lightest pencil sketch was the plan of a picture, his completest study on the spot, a part of one. But he rarely painted on the spot;—he looked, gathered, considered;—then painted the sum of what he had gained, up to the point necessary for due note of it—and, much more of the impression, since that would pass, than of the scene, which would remain.

The Niesen and Stockhorn might be completely drawn at any time; but his vision of them amidst their thunder-clouds, and his impression of the stormy

lake, with the busy people at its shore, careless of storm or calm, was to be kept. And kept it was, to his latest day, realized first completely in the "Lake of Thun," of the Liber Studiorum.

The study itself, however, is far inferior to most of his work; the mountain is curiously heavy and over-charged in darkness; there is, perhaps, scarcely another of his drawings showing this fault to such a degree; but he was not yet well on his guard against it, and was working chiefly with a view to gain power. Hence the blackness of the Calais Pier, and other oil paintings of this time.

8. VEVAY.

A few of the backs of the houses of the lovely old village, as they used to rise out of the lake,—the sun setting over Jura in the distance. Inestimable in its quiet tone, and grandeur of form perceived in simple things; already he shows the full passion for the mystery of light, which was to be the characteristic influence of his future art.

The drawing is otherwise interesting as a very clear example of his practice at this time in dark drawings, manufacturing his own tinted paper with a wash of grey, and taking out the lights.

9. GENEVA.

This is a finished drawing, yet made more or less experimentally, in preparation for the large one, No. 70, under which I shall give account of both.

10. BONNEVILLE, SAVOY.

A quite stupendous study, recording, probably, Turner's first impression as he drew near the great Alps. He painted it again and again, but none of the more finished realizations approach the majesty

of this sketch, which adds to all its other merits that of being literally true. The grand old keep on the right with round towers at the angles, stood till within the last ten years, and was then pulled down for such use as its stones and ground would serve for; the more extensive ruins on the farther crag were about the same time bought by an "avocat" of the place, and cleared away, he building for himself a villa with a roof in the style of a Chinese pagoda, where the main tower had been. It does not in the least matter to the British public, who rarely stop now at Bonneville even for lunch; and never look at anything on the road to it, being told there is nothing to be seen till they get to Chamouni.

To me it once mattered not a little, for I used to pass months and months at Bonneville climbing among the ravines of the Mont Vergi; but shall, probably, never be there again: so now *I* need not mind, neither.

In all points of composition and execution, this drawing is insuperable, as an example of Turner's grandest manner, nor has any painter in the world ever rivalled it in calm reserve of resource, and measured putting forth of strength. Mountains, properly speaking, never had been drawn before at all, and will, probably, never be drawn so well again.

11. THE AIGUILLETTE. *First Study.*

The peak forming the central subject in this drawing is the termination of a range of limestone crags, joining the Aiguille de Varens on the north, and forming a seeming pinnacle above this ravine, which descends into the valley of the Arve between the Nant d'Arpenaz and village of Maglans.

The little bridge and cottage stood exactly as Turner has drawn them, in my young days. The

sketch has been quite literal; only afterwards Turner was vexed with the formality of the gable, and rubbed out a minor one in white—only its place suggested—the other still showing through. The cottage is now gone; the bridge would scarcely be noticed, the diligence road goes over so many like it. Note especially that Turner at *this* time of his work does not make things more picturesque than they are, in fresh sketching them; there is no coaxing or breaking the simple masonry of the commonplace arch.

12. THE AIGUILLETTE. *Finished Drawing.*

But here, when he completes the composition for a perfect rendering of his impression of the Valley of Cluse, he bends and breaks it a little, making it, so, really more true to the spirit of the place; for the bridges generally *are* curved or broken in and out a little, and this one is rare in its formality.

This drawing has been made at least five years later than the sketch; the power of drawing animals having been perfected in the meanwhile (of which presently). It is unique, to my present knowledge, in grave purity and majestic delicacy among the drawings of this period. His memory fastens intensely on the first impression of the pastoral mountains, and the change, under the power of Hermes, of the white cloud on the hill into the white flocks in the valley.

He was always fond of the junction of streams; at the right hand, in the lower corner of the drawing, the strong eddies of the Arve itself mingle with the calm of the waters of the little brook ending their course. The stones through which these eddies flow indicate, by their sloping cleavage, that they are a part of the great rock system over which the cascade falls in the middle distance.

The harmony of blue and warm brown, constant in his finest early work, is here perfected. The blue of the shadowy cloud cannot be lovelier, the warm colour is concentrated by the little pitcher and horse saddle (see how little is enough!), and all thrown into light and air by the black dog.

Look carefully, and with magnifying glass, at the crowded sheep.

13. THE GLACIER DES BOSSONS.

Fierce, fresh sketch, colossal in power. Directed chiefly to show the looseness of the huge tumbled blocks of moraine, and the distortion of the bent trees. The leaving the outline of the ice clear with one wash is especially characteristic of him.

This drawing has been touched with chalky white, not easily seen, except in side light; but the ice-drawing is much dependent on it.

Observe in this and the Bonneville (No. 10), that Turner is no slave to method, but unhesitatingly uses two methods when there are two textures. In both, he takes the rough near lights out roughly, and lays the light on the snow and ice smoothly. But he would only allow himself this licence in sketching. His finished work is always consistent in method, either all transparent (as No. 12) or all opaque (as No. 29). The two white parasols in No. 33 are literally the only instance known to me of his using body-white in a transparent drawing, and, I doubt not, then only because he had scratched the paper too thin to trust it.

14. FORTIFIED PASS IN THE VAL D'AOSTA.

Perfectly true to the place, about ten miles below Cormayeur, and a quite stupendous piece of drawing power. Note the way the outline of the foreground

bush is left by the black blot of shadow, and then the whole bush created by two scratches for stems.

This scene impressed him greatly. He amplified it first into a drawing for Mr. Fawkes, and then for exhibition (alas) into the large water colour (the "Battle of Fort Rock") now in the National Gallery, which, however, is an inferior work, terribly forced and conventionalized.

15. In the Val d'Aosta.

I am not quite sure if I am right in the name of this village; its remnant of (Roman?) bridge is I think some eight or ten miles above Ivrea. It has been erroneously sometimes called Narni. See No. 19.

This drawing is one of the first efforts which Turner made to give Italian classical character to the landscape of the South Alps, and to impose his former refinement on his recent impressions of mountain power. It fails in many respects, especially in the ludicrous figure; he was not yet able to draw either the figure, or even animals with skill; and nearly all his power vanishes in the effort to discipline and conventionalize it: the drawing is entirely transitional,—an example of the effort by which he fought up to the power of doing work like that of No. 13, a much later drawing, though I am obliged, for its relation to No. 12, to put the last first.

In both, however, the trees are still very rudely drawn, and it took some four or five years more to develop his strength into the serene splendour in which he produced the great series of Italian designs which we have next to examine.

Third Group. Dreamland, Italy, 1810-1820.

16.

Isola Bella, Lago Maggiore.

Here begins a series which expresses the mind of Turner in its consummate power, but not yet in its widest range. Ordering to himself still the same limits in method and aim, he reaches, under these conditions, the summit of excellence, and of all these drawings there is but one criticism possible—they "cannot be better done." Standards of exquisitest landscape art, the first of such existent among men, and unsurpassable.

We begin with the simplest, apparently; perhaps, if we had time to analyze it, the most wonderful in reality; its charm of harmony being reached through such confusion of force, and its charm of poetry through such poverty of material. Flower-pots, pedestals of statues, and gravel walks, chiefly; for the statues themselves are, in the reality, commonest garden ornaments, nor otherwise here represented. But the scene of calm sunshine, of peace and purity in the distant hills, and of orderly human affection at rest in playful artifice among them, render the drawing, to myself, a very chiefly valued possession.

17. Turin, from the Church of the Superga.

One of the most interesting compositions here, in its demonstration of Turner's first principle of carrying his masses by other masses. (Compare 33.) He learned it, without doubt, from Titian and Veronese; adopting their architecture as his ideal; but, for *his* foundations, such figures as he saw, here

on one side, beggars, attendant now always in the portico of palace or church. Beyond the city, the straight road through the plain was a principal object in Turner's mind, the first fifteen miles of approach to the pass of the Cenis.

The inlaid diamond-shaped mosaics in the pavement, which complete the perspective of the distance, are his own invention. The portico is in reality paved with square slabs of marble only.

18. FLORENCE, FROM FIESOLE.

Showing the enormous advance made in his tree drawing, since the thorny branches of No. 12 and No. 15. But chiefly, this piece is notable for the tenderness of its distant undulating hills; carried out with subtlety of tint and perfectness of form, quite undreamt of before Turner saw it.

He had great sympathy at this time with monks, and always drew them reverently and well. The little bend of wall within which they are placed is not really a part of the Franciscans' garden, but one of the turns of the road in the ascent to Fiesole.

19. THE BRIDGE OF NARNI.

The railroad between Perugia and Rome now passes along the opposite bank of the river, the station being just outside the picture, to the right; few travellers, as they pass, getting even a glimpse of the grand ruin of the Roman bridge, still less of the mediæval one just above.

Turner's mind, at this time, was in such quiet joy of power, that he not so much wilfully as inevitably, ignored all but the loveliness in every scene he drew. This river is, in truth, here neither calm nor pure; it is the white and sulphurous Nar of which Virgil uses the name and the image, in the great line which,

with its deep, redoubled full vowels, imitates the trumpet call of the Fury.

> Audiit et Triviæ longè lacus, audiit amnis,
> *Sulfureâ Nar albus aquâ*, fontesque Velini.

(Compare, by the way, for the Virgilian art—

> —longa canaros
> Dant per colla modos ; sonat amnis, et Asia longè
> Pulsa palus.)

Assuming, however, that the stream is to be calm and clear, a more lovely study of water-surface does not exist. Note again Turner's sympathy with monastic life in the way he leads the eye by the bright trees to the convent on the hill, seen through the ruined Roman arch.

20. THE FALLS OF TERNI.

"Fontesque Velini," themselves. Probably the most perfect piece of waterfall-drawing in existence. The Reichenbach at Farnley and the High Fall of Tees run it hard ; but they both break more into foam, which is comparatively easy ; while the subtlety of the drawing of the massy veil of water here shadowing the cliff is beyond all other conquest of difficulty supreme. For pure painting of light and mist also I know nothing like it, the rock drawing through the spray showing that the work is all straightforward, there is no sponging.

The public seem to agree with me in their estimate of this drawing. I had to give 500 guineas* for it at Christie's.

21. ROME, FROM THE MONTE MARIO.

The Turner drawings of Rome and Tivoli, made in the first enthusiasm of his art, and with a devotion

* And more, but I forget exactly how much.

to his subject, which arose from a faith in classic tradition and classic design quite inconceivable to the dilettante temper of the modern connoisseur, will in future be held precious among European treasures of art, not only because they are the subtlest pieces of point-work executed since the best days of the Florentines, but the most accurate pieces of topography extant, either among architects or engineers, of the central city of the world.

This little drawing above represents, within its compass of six inches by five, every principal building in Rome, so far as they could be seen from this point, and that with such earnestness and accuracy that if you take a lens of good power to it, you will find even the ruinous masonry of the arches of the Coliseum distinctly felt and indicated.

The most accomplished gem engraving shows no finer work, and, in landscape drawing, not the slightest attempt has ever been made to match it.

22. NEMI.

No less true, this, than the Rome; but with clearer and lovelier light, and a sense of whatever is most beautiful and awful in the repose of volcanic Italy, which stayed in his mind for ever, forming all his thoughts of Fate and life. The skipping goats are meant for opposition to this key-note of beautiful terror.

Consummate in all ways. I have never seen, and would give much to see, the Hakewill drawing of La Riccia: but, unless that beats it, this is the loveliest of the series.

For example of Turner's execution, see how the light tree is left, as he finishes the distant lake and crag; and note, with lens, that the houses of the village on the right are painted *before* the sea horizon,

which is laid in afterwards with a wash that stops short before touching the houses.

23. VESUVIUS CALM.

With the Nemi, my Hakewill possessions end (to my extreme discontent), but this drawing is of the same time, and no less exquisite in work, perhaps surpassing all in qualities of delicate mist and light effect, except only the distance of the Florence.

As a composition it is interesting in bringing us first clearly acquainted with a principle of Turner's, of which as we go on we shall see numerous instances, always to repeat a form which had become too conspicuous, and to divert the eye from it. The duplicate rails, made here so conspicuous on both sides, are thus introduced entirely to divert the eye from the too distinct duplicity of the mountain cone.

24. VESUVIUS ANGRY.

I am very thankful to possess these companion drawings, but chiefly this one, because the engraving from it was the first piece of Turner I ever saw. It was published by Smith and Elder in their annual, "Friendship's Offering," when I was a mere boy; and what between my love of volcanoes, and geology; my delight in Miss Edgeworth's story of "The Little Merchants," and my unconscious sense of real art, I used to feast on that engraving every evening for months, and return to it again and again for years, before I knew anything either about drawing, or Turner, or myself. It is a most valued possession to me now, also, because it proves irrefragably that Turner was *reserving* his power, while he made all these tender and beautiful drawings; that he had already within himself the volcano of fiercer fire; and that it was no change of principle or

temper, but the progressive expression of his entire mind, which led him, as life wore on, to his so-called "extravagant" work, of which more presently: in the meantime observe that the execution of this terrific subject is just as pure and quiet as that of the lake of Nemi, and the complex drawing of the volcanic cloud finished with the precision of a miniature.*

A good objection was made to the design by my keen-thoughtful friend, W. Kingsley. He said that he believed Turner had never seen an eruption; if he had, he would have made the falling ashes obscure the flame. I think we may receive the scene, however, as one of instantaneous renewed eruption. The ashes will be down on us in half a minute more, but, till that curtain falls, we can see clearly.

Fourth Group. Reality. England at Rest.

25.

Keysham (Village of), Lancaster Bay and Cumberland Hills in the Distance.

This lovely drawing, with the group it introduces, shows the state of Turner's mind in its first perfect grasp of English scenery, entering into all its humblest details with intense affection, and shrinking from no labour in the expression of this delight, not only in the landscape but the sky, which is always more lovely in his English drawings than in any other.

* For this drawing and its companion Turner had fifteen guineas each. I was obliged, at Christie's, to give three hundred, and odd, for "The Calm," and two hundred and fifty for "The Anger."

I cannot strictly date the Yorkshire series, but in general temper and power they are slightly in advance of the Hakewill: the foliage more free, rich and marvellous in composition; the effects of mist more complex, the rock and hill drawing insuperable; the skies exquisite in complex form, his first and most intense cloud painting. (In this Heysham there is more design and more work in the sky alone than would make a dozen of common water-colour drawings, and all this done without losing for a moment the sincere simplicity of the wild country and homely people, in any morbid or timid idealization.)

26. EGGLESTON ABBEY.

One of the finest of the series in its foliage: notable also for intense truth to the spot: the little brooklet and dingle joining the Tees on the right being not even the least displaced to bring them within the picture.

I fear the drawing is much faded; I never saw it in its freshness, but suppose the distant foliated arches of the abbey were once far more distinct. The effect was always, however, one of misty diffused sunshine: and the simple colours have changed so harmoniously that I find in their faintness more to discover through mystery than to surrender as lost.

The cluster of foliage in the foreground will be seen to have been much altered before he got it to his mind, and will serve to show how easily his alterations may be detected; the tall trees on the left in their perfect freshness of straightforward execution serve for ready means of comparison.

27. RICHMOND, YORKSHIRE.

A favourite subject with him: painted twice also in the England series. The most beautiful of the

three drawings, after engraving its outline carefully for "Modern Painters," I gave to Cambridge, where it now leads the series of Turners in the Fitzwilliam Museum. The second subject, though a lovely drawing, I got provoked with for having a manufactory in it (alas, the entire scene is now destroyed by a complete inferno of manufactory at the base of the Castle!) and allowed Mr. Gambart to get away from me; this last one, I don't think anybody is likely to get, while I live. There is no more lovely rendering of old English life; the scarcely altered sweetness of hill and stream, the baronial ruin on their crag, the old-fashioned town with the little gardens behind each house, the winding walks for pleasure along the river shore—all now devastated by the hell-blasts of avarice and luxury.

28. FARNLEY.

I have no more drawings (I wish I had!) belonging to the published Yorkshire series. My best of all, the junction of the Greta and Tees, I gave to Oxford; and these which now follow are drawings belonging to the same period, showing the kind of work he did for the pleasure of English gentlemen in the representation of their houses.

He visited much at this time: was of course always kindly treated, and did his very best to please his hosts by faithful and lovely drawings of their houses. That in after life he became "unsociable" was in no small degree owing to the tenderness of feeling which rendered it impossible for him even to go back to a house where his first host had died.

There are no drawings by his hand finished with so great care as the good examples of this most accurately "domestic" landscape.

This drawing of Farnley Hall is an entirely

characteristic one. The subject itself is by no means interesting; it would not have interested Turner for a moment in itself, the blank broad hillside being extremely difficult to render interesting, and its scattered piece of wood, apparently intractable into any grace of composition. But not a space of the park is modified: just as the trees really were set, he sets them, marks carefully the line of the drive up to the house, and then applies his whole skill to lead the eye delightedly into the inquietudes of distances among the moorland; and to find minute decoration of herbage and heath among the sandstone blocks of the foreground. There is nothing more lovely, or more true, existent by his hand.

29. THE SUMMER-HOUSE.

I am not sure if this woodwalk is at Farnley or at some house in the South; the drawing came to me with No. 9, and No. 30, from a collection in the West of England, sold in the year 1868.

It is the first example we have seen of Turner's body-colour work on grey paper, being, as before observed, totally in this manner; and not at all allowing the mixture of transparent and opaque pigment.

It will, I hope, put an end to the ordinary notion that Turner "could not *draw* trees." But it may very well encourage the also very ordinary, and much better founded notion, that he could not *colour* them. His dislike of fresh green is a curious idiosyncrasy in him; no drawing exists, that I know of, founded frankly on that key of colour, nor is there any evidence of his having taken any pleasure in the colours of flowers. Here, the upper foliage is grey or black, and the foreground weedy, while the real delights of such a place would have been altogether in spring-time, when all the grey trunks would have been fresh

in leaf, and the primroses bright among the rocks. That the figures should be dressed only in black and white became necessary, in this subdued key of general tones: but may perhaps also suggest some reason for it, which we cannot know.

30. THE LONG WALK.

Nearly the same tones of colour, however, are adopted here, but a gleam of blue on the white figure completes what was always Turner's ideal of a lady's dress.

A quite magnificent sketch, but grievously injured by damp and various ill-treatment. I have no idea what the original effect was in the distance—now hopelessly darkened.

FIFTH GROUP. REALITY. ENGLAND DISQUIETED.

31.

SUNSHINE ON THE TAMAR.

The drawings we have hitherto examined have, without exception, expressed one consistent impression on the young painter's mind, that the world, however grave or sublime in some of its moods or passions, was nevertheless constructed entirely as it ought to be, and a fair and noble world to live in, and to draw.

Waterfalls, he perceived, at Terni, did entirely right to fall; mountains, at Bonneville and Florence, did entirely right to rise; monks, at Fiesole, did well to

measure their hours; lovers at Farnley to forget them; and the calm of Vesuvius was much more lovely, or its cone more lofty, by the intermittent blaze of its volcanic fire.

But a time has now come when he recognizes that all is not right with the world—a discovery contemporary, probably, with the more grave one that all was not right within himself. Howsoever it came to pass, a strange, and in many respects grievous metamorphosis takes place upon him, about the year 1825. Thenceforward he shows clearly the sense of a terrific wrongness and sadness, mingled in the beautiful order of the earth; his work becomes partly satirical, partly reckless, partly —and in its greatest and noblest features—tragic.

This new phase of temper shows itself first in a resolute portraiture of whatever is commonplace and matter-of-fact in life, to take its full place in opposition to the beautiful and heroic. We may trace this intent unmistakably in the "Liber Studiorum," where indeed the commonplace prevails to an extent greatly destructive of the value of the series considered as a whole, the "Hedging and Ditching," "Watercress Gatherers," "Young Anglers," and other such plates, introducing rather discord than true opponent colour among the grander designs of pastoral and mountain scenery. With this change of feeling came a twofold change of technical method; he had no patience with his vulgar subjects, and dashed them in with violent pencilling and often crude and coarse colour, to the general hurting of his sensitiveness in many ways; and, perhaps, the slight loss of defining power in the hand. For his beautiful subjects he sought now the complete truth of their colour but as a part of their melancholy sentiment; and thus it came to pass that the loveliest hues, which in the hands of every other great painter express nothing

but delight and purity, are with Turner wrought most richly when they are pensive, verge from their quiet continually towards luxury, and wear with their dearest beauty the shadows of death. How far he was himself responsible for this change, and how far it was under the conditions of his London life inevitable—and what modern philosophers would call the development of natural law—I have no means of deciding; but, assuredly, whether faultful or fated, real conditions of error affect his work from this time forward, in consequence of which it in many respects greatly lost its influence with the public. When they see gathered now together in a group examples of the drawings in which the calamitous change is expressed most clearly, the public may perhaps see how in the deepest sense their own follies were the cause of all that they blamed, and of the infinitely greater all that they lost.

This first drawing, however, No. 31, does not accurately belong to the group, yet it shows already one of Turner's specially English (in the humiliating sense) points of character—that, like Bewick, he could draw pigs better than any other animal. There is also some trace already of Turner's constant feeling afterwards. Sunshine, and rivers, and sweet hills; yes, and who is there to see or care for them—only the pigs.

The drawing is in his finest manner, earlier perhaps than some of the Yorkshires.

32. WORK—DUDLEY CASTLE.

One of Turner's first expressions of his full understanding of what England was to become. Compare the ruined castle on the hill and the church spire scarcely discernible among the moon-lighted clouds as emblems of the passing away of the baron and

the monk, with the vignette on the title-page of Bewick's Birds.*

The hardy execution of the sky, almost with a few radiating sweeps of the brush, is most notable when compared with the tender work in Nos. 25 or 27. I have no doubt that at least twice the time given to this whole drawing of Dudley was spent on the sky of the Heysham alone.

As an example of rapid execution, however, the drawing is greatly admirable; and quite faultless, to the point it intends.

33. PLAY—RICHMOND BRIDGE, SURREY.

Not so this, though in many respects a very precious drawing to me; among other reasons, because it was the first I ever possessed; my Father buying it for me, thinking I should not ask for another,—we both then agreeing that it had nearly everything *characteristic* of Turner in it, and more especially the gay figures!

A more wonderful or instructive piece of composition I could not have had by me; nor was I ever weary of trying to analyze it. After thirty years' endeavour, I finally surrender that hope—with all similar hopes of ever analyzing true inventive or creative work.

One or two quite evident conditions of his artistic method may be specified, however. Among the first, the carrying his mass of foliage by the mass of figures (compare No. 17), and his resolution that, in a work meant especially for a piece of colour, there should be no black that did not proclaim itself as such. The parasols are put in the foreground so conspicuously, to repeat and reverse the arches of the bridge (compare notes on No. 23), and the plumy

* Laid open on the table.

tossing of the foliage, to repeat the feather head-dresses of the figures.

Nothing can be more exquisite than the aërial foliage beyond the bridge; but the sunshine throughout is partly sacrificed to play of colour, chiefly by the extreme yellowness of the grass, with blue shadows, while the lights on the other colours are kept cool, and the shades warm, those of the crimson shawl by the parasols being pale crimson, with the lights white.

Note again the intensely facile, though therefore most wonderful, laying in of the sky—a few sweeps of broken cobalt blue made into cumulus clouds in a moment by two or three clusters of outline-touches. In the left-hand upper corner, however, the colouring is morbid and impossible, and the whole drawing much reprehensible in its wanton power. Compare in relation to it, Turner's rough map of the road over the bridge to Sandycombe Lodge (Illustrative Sketches, No. 101).

34. On the March—Winchelsea.

Turner was always greatly interested, I never could make out why, in the low hill and humble antiquities of Winchelsea. The tower and East gate, though little more, either of them, than heaps of old stone, are yet made each a separate subject in the "Liber Studiorum," and this regiment on the march was introduced before, in an elaborate though smaller drawing of the town from a distance, made for the Southern coast. Here, the piece of thundrous light and wild hailstorm among the houses on the hill to the left is entirely grand, and so also the mingling of the shaken trees (all the grace of their foliage torn out of them by the wind) with the wild rain as they melt back into it. But he has missed his mark in

the vermilions of the foreground, which fail in distinction of hues between sunlight and shade: the violently forced shadows on the field (false in form also) not redeeming the want of tone, but rather exhibiting it. He is, throughout, ill at ease, both in himself, and about the men and the camp-followers, partly laughing the strange half-cruel, half-sorrowful laugh that we wonder at, also, so often in Bewick, thinking of the trouble the poor fellows are getting into, drenched utterly just as they stagger up the hill to their quarters, half dead with heat and thirst, and white with dust.

My father gave me the drawing for a birthday present, in 1840, and it used to hang in my rooms at Oxford; no mortal would believe, and now I can scarcely understand myself, the quantity of pleasure it gave me. At that time, I loved storm, and dark weather, and soldiers. *Now*, I want blue sky, pure air, and peace.

35. LOUTH—THE HORSE FAIR.

Another drawing of what he clearly felt to be objectionable, and painted, first, as a part, and a very principal part of the English scenery he had undertaken to illustrate; and yet more, I fear, to please the publisher, and get circulation for the book in quarters where the mere picturesque was no recommendation. He dwells (I think, ironically) on the elaborate carving of the church spire, with which the foreground interests are so distantly and vaguely connected.

36. DEVONPORT.

By comparing the groups of figures in this drawing with those in the other four which I have arranged with it (Nos. 33 to 37), and the boy's

drawing, No. 1, I think it will be seen that much of what the public were most pained by in Turner's figure drawing arose from what Turner himself had been chiefly pained by in the public. He saw, and more clearly than he knew himself, the especial forte of England in "vulgarity." I cannot better explain the word than by pointing to those groups of Turner's figures exaggerating this special quality as it manifested itself to him, either in Richmond picnics, barrack domestic life, jockey commerce, or here, finally, the general relationships of Jack ashore. With all this, nevertheless, he had in himself no small sympathy; he liked it at once and was disgusted by it; and while he lived, in imagination, in ancient Carthage, lived, practically, in modern Margate. I cannot understand these ways of his; only be assured that what offends us in these figures was also, in a high degree, offensive to him, though he chose to paint it as a peculiarly English phenomenon, and though he took in the midst of it, ignobly, an animal English enjoyment, acknowledging it all the while to be ugly and wrong.

His sympathy with the sailor's part of it, however, is deeper than any other, and a most intimate element in his whole life and genius. No more *wonderful* drawing, take it all in all, exists, by his hand, than this one, and the sky is the most exquisite in my own entire collection of his drawings. It is quite consummately true, as all things are when they are consummately lovely. It is of course the breaking up of the warm rain-clouds of summer, thunder passing away in the west, the golden light and melting blue mingled with yet falling rain, which troubles the water surface, making it misty altogether, in the shade to the left, but gradually leaving the reflection clearer under the warm opening light. For subtle, and yet easily vigorous

drawing of the hulls of our old ships of war, study the group in the rain, no less than the rougher one on the right.

37. GOSPORT.

A delightful piece of fast sailing, whether of boats or clouds; and another of the wonderful pieces of Turner composition which are delicious in no explicable manner. It was the second drawing of his I ever possessed, and would be among the last I should willingly part with. The blue sky, exquisitely beautiful in grace of indicated motion through fast-flying white clouds, seems revealed there in pure irony; the rude figures in the boat being very definitely terrestrial and marine, but not heavenly. But with them we close our study of the Disquietudes.

SIXTH GROUP. MEDITATION. ENGLAND PASSING AWAY.

38.

SALISBURY.

The seven drawings placed in this next following group are entirely fine examples of the series known as Turner's "England and Wales," representing his central power and dominant feelings in middle life, towards his native country.

If the reader will cast his eye down the column of their titles in the introductory table, I think he

ought to be struck by the sequence of these seven words, expressing their essential subjects :—

CATHEDRAL.
CASTLE.
CASTLE.
CASTLE.
CASTLE.
ABBEY.
ABBEY.

He may suppose at first that I myself chose these subjects owing to my love of architecture. But that is not so. They have come to me as Fate appointed, two of them, long coveted, only last year; all of them bought simply as beautiful Turner work, and not at all as representations of architecture. But so it is, that every one of the seven was composed by Turner to do honour to some of those buildings of which it is England's present boast that she needs no more. And, instead of Cathedrals, Castles, or Abbeys, the Hotel, the Restaurant, the Station, and the Manufactory must, in days to come, be the objects of her artist's worship. In the future England and Wales series, the Salisbury Terminus, the Carnarvon Buffet, the Grand Okehampton Hotel, and the United Bolton Mills will be the only objects thought deserving of portraiture. But the future England and Wales will never be painted by a Turner.

This drawing is of unsurpassable beauty in its sky, and effect of fast-flying storm and following sunbeams: it is one which also I think every lover of art should enjoy, because it represents in the sweetest way what all have seen, and what it is well within the power of painting to imitate. Few of the public now ever see a sunrise, nor can the colours of sunrise be ever represented but feebly and in many

respects inharmoniously, by art; but we all of us are sometimes out in April weather; and its soft clouds and gentle beams are entirely within the scope of Turner's enchantment and arrest. No more lovely or skilful work in water-colour exists than the execution of the distance in this drawing.

39. LANGHARNE CASTLE, COAST OF SOUTH WALES.

Described at length in "Modern Painters." Its sweeping sea is very grand; but the chief wonder of the drawing to my present mind is in the exquisite stone and ivy drawing of the grey ruin.

Among the artifices of repetition, before noticed as frequent in Turner's design, those used in this case are very notable. The castle was too simply four-square in its mass to be entirely satisfactory to him; so he shows the much more cubic packages of the wreckage, repeating the quality of masonry in them, by their cross cords and divisions; and, the narrow turret and broader tower of the castle being repeated so as to catch the eye too distinctly, he triples them with the piece of floating mast and fore-top,—and thus diffuses their form over the drawing as he diffused the arches of Richmond Bridge with the parasols.

40. CARNARVON CASTLE.

Quite one of the most exquisite pieces of Turner's twilight mist. Its primrose-coloured sky has been often objected to, but this is only because Turner is resolved to have the true colour in opposition to his violets, and as he cannot give the relative light, persons who look for effects of light only are always offended. But any one with real eyes for colour, who will look well into the drawing of the rosy towers, and purple mountains and clouds beyond the

Menai, will be thankful for them in their perfectness, and very glad that Turner did not what a common painter would, darken them all down to throw out his twilight.

41. FLINT CASTLE.

This is the loveliest piece of pure water-colour painting in my whole collection; nor do I know anything elsewhere that can compare, and little that can rival, the play of light on the sea surface and the infinite purity of playing colour in the ripples of it as they near the sand.

The violent green and orange in the near figures are in themselves painful; but they are of invaluable use in throwing all the green in the water, and warm colours of the castle and sky into aërial distance, and the effect of the light would have been impossible without them.

42. OKEHAMPTON CASTLE.

I have arranged the drawings so as to give best illustration of Turner's versatility. The contrast between the iridescent sea and misty morning woods must, it seems to me, be felt with pleasant surprise. Remember what division of subject there used to be among old painters,—how Hobbima and Both were always in thickets, Cuyp in calm fields, Vandevelde on grey sea,—and then think how this man is woodman, or seaman, or cragsman, or eagle in cloud, at his will.

Here we have another pretty instance of the conquest by iteration. The pyramidal form of the castle mound, too conspicuous, is repeated twice over by the angular blocks of sandstone in the foreground; and we are not compelled any more to climb it wherever we look. The smoke of the

sportsman's shot repeats the mist on the far away hills. I wish Turner had fallen on some gentler expedient. The winding valley in the left-hand distance, painted with a little more than a single wash, and a scratch of light through it, may be taken for example of the painter's loveliest work at speed.

43. LEICESTER ABBEY.

Every way consummate, but chiefly in the beautiful drawing of the towered wall of the moat, of the willow branches, and the stepping-stones.

The sunset and moonrise thus associated are not meant to be actually contemporaneous. Strictly, this is two pictures in one; and we are expected to think of the whole as a moving diorama. See notes on No. 65.

44. BOLTON ABBEY.

A deservedly celebrated drawing, analyzed at length in "Modern Painters." A proof of my own etching from the rocks, in first state, is among the other engravings.

Glorious as the rock drawing is, and beautiful as is the flow of the dark stream, I regret the exaggeration of scale which he admitted to fulfil the strength of his mental impression. This habit gained on him in later years injuriously; and though this Bolton is unrivalled as a piece of lovely art, I denied myself more in giving to Oxford the quiet sincerity of transcript with which his younger spirit reverenced the streams of Greta and Tees.

Seventh Group. Minstrelsy. The Passionate Pilgrim.

45.

TAFFA. Vignette Title-Page to the "Lord of the Isles."

All the designs of Turner until middle life had been made, it must be remembered, either in his own natural feeling, or under the influence of classic writers only. In Italy he was guided by Virgil and Ovid, in England by Thomson and Pope. But his work under Mr. Rogers brought him into closer relation with modern thought; and now for some seven or eight years he works chiefly under the influence of Scott and Byron, this phase of his mind being typically represented by the "Childe Harold."

The vignettes to Rogers' "Italy" (all but one, in the National Gallery,) were simply his own reminiscences of the Alps and the Campagna, rapidly and concisely given in right sympathy with the meditative poem they illustrate. They are entirely exquisite; poetical in the highest and purest sense; exemplary and delightful beyond all praise.

The illustrations to Scott and Byron were much more laboured, and are more or less artificial and unequal. I have never been able to possess myself of any of the finest; the best I had, Ashestiel, was given to Cambridge. The group shown in the following series represents them very feebly, one only, the plains of Troy, being of their highest class, and even that not well representing its order.

This vignette of Staffa (Fingal's Cave) I bought

only the other day for its geology, there being no other such accurate drawing of basaltic rock (note the hexagonal outline of the column used in the decoration). But it is interesting also in its effect of light (looking out of the cave to the sea), and in the wonderful outline drawing of the rich decoration.

46. LOCHMABEN.

Average vignette work, the subject not greatly interesting him. I have never seen it, but suppose the masses of ruin to be nearly shapeless and unmanageable, except in the distance. I am glad to have it, nevertheless, for the sake of the Bruce.

47. ROUEN.

One of the most exquisitely finished of the Scott series, but forced in effect to suit the purposes of engraving. Compare notes on No. 56.

48. FOUNTAIN, CONSTANTINOPLE.

One of the Byron vignettes. These are all finished with extraordinary labour; there is as much drawing in the left-hand distance of this, alone, as in some of the Rogers' "Italy" vignettes altogether. But it is like cameo-work, and takes more trouble to look at than it is worth.

The painting of the little china vase in front, in its complete expression of porcelain with so few touches, is executively very admirable.

49. THE PLAINS OF TROY.

One of the most elaborate of the Byron vignettes, and full of beauty. I need not hope to make the public believe that the meaning of the sunset con-

tending with the storm is the contest of the powers of Apollo and Athene; but there is nevertheless no question as to the fact. For Turner's grasp of Homeric sentiment was complete from the day he painted Chryses praying to the sun as it lightened in going down, over the surf of the beach, through the crimson sunrise of the Polyphemus, with the horses of Apollo *drawn* in the orb, down to this piece of passionate pilgrimage, the Childe always leading him, whose true love *was* at last known "from another one" at Missolonghi.

I hope Dr. Schliemann may like it a little; let me at least thank *him* with reverent heart for all his life's work, and *its* passionate pilgrimages.

50. CORINTH.

This and the next following belong to the series of illustrations of Palestine, to which Turner gave his utmost strength, as far as he knew himself at this time in what his strength lay. He had never been in Palestine—(his time for *that* pilgrimage is perhaps to come),—and the drawings have grave faults, but are quite unrivalled examples of his richest executive power on a small scale. My three best ("Solomon's Pool," "Lebanon," and "Jericho") were given to Cambridge and Oxford, but these that I have left are not unworthy. The crowded figures of the foreground here are meant in illustration of St. Paul's trade: "By their occupation they were tent makers."

You will dislike them at first, but if they were not there, you would have felt the white houses a painful interruption to the Acropolis—as it is they are a reposeful space of light. The square oar in front is to repeat and conquer their squareness; the little triangular flag to join them with the Acropolis slope; and their divided masses to echo its duplicity.

51. JERUSALEM—THE POOL OF BETHESDA.

From the engraving of this drawing, lent me by one of my girl companions when I was a youth of fourteen, I first learned what real architectural drawing was. I believe it to have been one of the subjects which Turner accepted, when other artists had refused it as intractable, the mere square angle of blank walls seeming a hopeless difficulty. But the artifices of shadow or mist and transparent ray, by which he has dealt with it, are too laborious, and by no means wholly true or defensible; to be reverenced only as his effort to do all his best in a sacred service. I hope that the infinite care and finish thus given, in his advancing age, to subjects not in themselves pleasing to him, will be a practical lesson to the careless egotism in which the rising race of young painters too often waste their narrower power.

EIGHTH GROUP. MORNING. BY THE RIVERSIDES.

52.

PONT DE BASEL.

From the more or less conscientious, but mistaken temper, in which Turner worked for the illustration of the thoughts of others, and of scenes in which he had little personal interest, he was continually recalled by the impressions on his own mind, in his later continental journeys. There he got into the habit of recording chiefly for his own pleasure, in the masses of studies which between 1835 and 1845 accumulated in bundles and rolls, seen by none, until my work upon them in the National Gallery after his death. Of these "personal" subjects, he

realized two connected series on the French Rivers; of which the subjects on the Seine are on the whole the most *wonderful* work he ever did, and the most admirable in artistic qualities. Those on the Loire, less elaborate, are more majestic and pensive. Fortune enabled me to possess myself of this complete series, and to place it for the foundation of our future art schooling in the Galleries of Oxford; of the Seine subjects, fortune gave me one, the Rouen, No. 56, on the whole the mightiest piece of work in these rooms. Of the unpublished drawings I obtained, belonging to the same period, one on the Loire, quite inestimable, was given to Oxford (Standard Series No. 3); five others are here, variously characteristic, but it is in the National Gallery that his work of this class can alone be adequately studied. It is notable always for its pensiveness—the chief feeling on his mind being now the sorrow of declining life—with an eternity of beauty in his thoughts.

I do not know where the scene of this little mountain study is; there are thousands of such among the northern hills of France; and the name I have given, Basel, is a conjecture only from the indecipherable inscription. Perhaps I love the little drawing more for remembering many a drive down hill to such bright and sunny bridges, in the old days when one saw rivers sometimes as one crossed them, and went up and down hills instead of through tunnels.

53. DINANT, ON THE MEUSE.

It will be seen both in the last drawing and this, how absolutely determined Turner's execution was, leaving the grey or warm tinted paper entirely untouched for part of his ground colour. This Dinant is a study of the highest quality, the rock drawing under the fort insuperable.

54. ON THE RHINE.

The place must be recognizable enough, but almost any reach of the *old* Rhine, with village below, and towers above, served Turner for such a drawing. I say the *old* Rhine, for I suppose these villages, with their little remnant of walls, tree-planted and clustered gables and arched bridges over the mountain brooks, are all gone now, and nothing but the rail-station and steamer quay any more visible.

This drawing is one of the most precious I have; to me quite inestimable in expression of pure white in warm sunlight. It is so difficult to keep warm in so bright and unsubdued a tone. The basalt rock drawing is also entirely grand.

55. TWILIGHT.

An example of the extremely simple things which Turner would often set down note of; as if he was afraid of forgetting these, while more splendid effects of sky or scene might often be trusted to memory: there is no record whatever, for instance, of the effect of the sunset for the next following drawing; only a pencil outline, one of three on the same leaf, now in the National Gallery. This little study of twilight is very lovely in tone, and characteristic of the pensive temper in which he was now working.

56. ROUEN, FROM ST. CATHERINE'S HILL.

No drawing in the great series of the Rivers of France surpasses this, and few equal it. It is beyond all wonder for ease, minuteness, and harmony of power; perfectly true and like the place, also, inestimable as a type of Turner's consummate work.

If any foreign master of landscape painting, hitherto unacquainted with Turner, wishes to know

his essential strength, let him study this single drawing, and try to do anything like it.

I have never been certain of the material used by Turner in his drawings on grey paper. It is often common white chalk washed up, and I believe in all cases some preparation of chalk, the difficulty of working with which is trebled by its effect being unseen till dry.

It has before been noticed that Turner always signs a locality with some given incident; the diligence coming up the hill and passengers walking therefrom occur in both the views of Rouen, Nos. 47 and 56. There is no comparison, however, between the two drawings in general quality: the smaller of them was conventionalized and much spoiled by direct reference to engraving; No. 56 is the record of a real impression, carried out for its own sake.

Ninth Group. Again the Alps.

57.

Tell's Chapel, Lake Lucerne.

Between the years 1840 and 1845, Turner went every summer to Switzerland, finding, it seemed, new strength and pleasure among the scenes which had first formed his power. Every day on these excursions furnished him with many more subjects for complete pictures than he could at all sufficiently express, and he could not bear to let any of these escape him. His way was, therefore, to make rapid pencil note of his subject on the spot; and it seems,

at his inn in the evening, to put so much colour on this outline as would recall the effect to his mind. Favourite subjects he would carry forward further; with some, he seems scarcely to have been able to stop till he had made finished drawings of them, and in some cases, the sketch arrested at this point was better than the drawing afterwards completed from it (see notes on No. 64). The five examples of such sketches here given, Nos. 57 to 61, give good idea of their general manner, but all the finest of this kind are in the National Gallery.

This first, No. 57, is very slight, but a lovely record of his retained impression of the "Sacred lake, withdrawn amid the hills." The traveller now passes, at his choice, by the rail behind the chapel, or steamer in front of it. Its legend is no more—and its lake will doubtless be made a reservoir for the town of Basle in due time.

58. DAZIO GRANELE.

On the Italian side of the St. Gothard, two miles above Faido. Magnificent. See notes on No. 67.

59. BELLINGONA.

Or at least, the Ticino, two miles below Bellingona, the opening valley to the pass of the Bernardino in distance. This drawing shows the pencil outline made on the spot more clearly than the others; the more that it has not been followed in the mountain masses on the right, but modified into quite new forms. The fury of the rushing white water modelled into masses with a few sweeps of the brush, and the lovely infinitude of aërial peaks beyond, are in his finest manner.

60-61. THE BRIDGE.

I am always in hopes of being told by some traveller where this bridge is; a very notable one over a wide river by evidently an important city.

62. COBLENZ.

63. CONSTANZ.

64. ZUG.

65. GOLDAU.

66. FAIDO.

67. ARONA.

68. ITALY.

69. THE LAKE OF GENEVA.

70. FLUELEN.

ILLUSTRATIVE STUDIES AND SUPPLEMENTARY SKETCHES.

First Group.

SIX of the great plates of the "Liber Studiorum," engraved by Turner himself, with his own hand.

71. Raglan.

72. The Lost Sailor. Only two proofs exist that I know of, besides.

73. The Devil's Bridge, St. Gothard. Only two other proofs again, I believe.

74. Glacier des Bois, and Source of the Arveron, Chamouni.

Here the thing itself has ceased to exist, the Glacier des Bois is gone.

75. Æsacus and Hesperie.

76. MILL NEAR THE GRANDE CHARTREUSE.

The five first were all *engraved* by Turner himself, but only the Devil's Bridge and Æsacus etched by him under the mezzotint. The Grande Chartreuse is only in part engraved by him. My dear old friend and master in etching, Thomas Lupton, told me he was sure there was a great deal of Turner's own work in it, and of his mind, there is more than in any.

SECOND GROUP.

EARLY PENCIL DRAWINGS. VARIOUS.

77.

THE TOWER OF OXFORD CATHEDRAL, FROM THE GARDENS OF CORPUS CHRISTI COLLEGE.

Inscribed, "Christ Church Cathedral from Corpus Gardens," but not, I think, in his own hand. The drawing was given me by my dead kind Mrs. Cowper of St. Paul's, from whom also I bought—she sorrowfully parting with them, because she had duties for which the money was needed—the Loire series, which I gave to Oxford, and the Rouen, Rolandseck, and Dinant, Nos. 56, 55, 53.

It is an extremely early sketch, about the time of the Dover Castle.

78. AT CHESTER. Old shops, belonging to Messrs. "Clarke, (shoe)?" maker?

"Robarts" Upholsterer? the substantial 'sign' of two chairs of the oldest and newest fashion—St.

Jerome's style (easy), and modern cheap-made, uncomfortable to a degree, and not strong, finally 'Drugs and colours,' no name. Shopman conceivable.

79. IN THE MAIN STREET, CHESTER. Old style. Cathedral tower seen over the gables.

Both these, Nos. 79 and 80, are very early, not much more than a year's difference between them and the Oxford.

80. PEN AND BRITISH INK SKETCH made on the back of a letter in which a friend had asked for some advice about drawing. He just turned the paper, drew, wrote, and sent back folded the other way.

A most precious example of the advancing method of study. Given me by—'I forget by whom'—but I'll find out, and am not the less grateful. I forget ever so much now, when I'm tired.

THIRD GROUP.

PENCIL SKETCHES ON THE FIRST TOUR INTO YORKSHIRE AND SCOTLAND.

81.

SCARBOROUGH.

Observe the perfect, quiet, fearless decision, with no hurry, and no showing off, perspective watched in every line, then the perfect setting of the beds of the rock up the angle of it, when they are vital to it, up to the highest piece of Castle. And see the love of walls and rocks, and many forms of them gathered well

together, as fixed in him already as it was to his death. Compare Nos. 54, Rock and wall; 55, Rock and *current* wall, zigzag like forked lightning up the hill; 62, Rock and *broad* mass of fortress; 63, *Walls*, more his object than the town.

82. SCARBOROUGH.

First dash of colour on pencil, same day as 81. Foam of sea deliberately left. Broad wash stopping short of outline for future work on the all-important edges; never going *over* the outline, you observe.

83. SKETCH ON THE SPOT. BRINKBURN PRIORY.

The England subject. This was all he wanted for a subject of picture, if he saw no details on the spot of any particular beauty and importance. If he did, he went on, as we shall see; if not, he put in out of his own head what would serve. Neither the trees nor stones here pleased him, only the bit of Priory, nor *that* much. He did it when it was wanted in the England series, but not to please himself.

84. JEDBURGH?

I used to be quite sure it was, but am a little confused now by the modern improvements. (See Oxford Lecture in "Nineteenth Century.") An exquisite Scottish scene of the olden time, at all events. Distant hills most carefully outlined, abbey the same; the rest at speed, noting only well the steps in gable of cottage.

85. EDINBURGH, FROM ST. ANTHONY'S CHAPEL.

This is the scene of the Heart of Midlothian—scene in the moonlight—when Jeanie goes alone—(Jeanie,

that I should have forgotten *you* as well as that Jean of Jeans for a moment, as I was writing the end of my Fors for this morning!)—look, how he dwells, knowing or unknowing, on the points of the place—the winding paths to the town—shepherd driving the cows down it (*sheep*, those round things in the middle hieroglyphic);—they were to be *there* and no elsewhere, wanted to centralize the whole picture in pastoral character. Then—look at Holyrood down on the right—and up the Canongate, and up! the *Heart* I think behind St. Anthony. North bridge clear enough; brow of Calton, note the zigzag rock edge. That's the edge that is painted afterwards for the entire main subject in the great National Gallery North Bridge drawing. There's a spire, too!—NOT Scott's monument that,—but St. Anthony's chapel and Holyrood, and the fields where Jeanie's cows fed—*they* are his monument. Then to the left again—up the hill, St. Giles's prophetic, once before Flodden, but now—St. Giles's "mingled din" only, election of clergymen, somehow, and the Castle—with the "Kittle nine steps"—and look, my British public—for they need wary walking now, what with that mingled din and the smoke.

86. THE CASTLE.

Bit of North Loch yet left on the right. Mound building? First of the deadly innovations.

A quite glorious sketch. Note its quite terrific and humiliating unerringness. Never a line hesitating, never one changed (so exactly like our British action in the Sea of Marmora, which I in part read the account of to my secretary, Mr. Hilliard, and good assistant, Mr. Gould, at their lunch, marking a word or two with pen, for future use). You can scarcely

see a finer example of *early* Turner sketching. His greatest was about the 1820 time, but this was the way he got to it.

87. VIEW FROM FOOT OF CALTON, BEHIND LADY GLENORCHY'S CHAPEL.

Ghost of Castle—Ghost of North Bridge—these being drawn before Lady Glenorchy carefully. Houses on left, accurately—but St. Giles's—yes—we have not drawn *that* before, we must go in at it, and, is that the Heart then, low down on the left?

And now, I take Sir Walter's own pen to write with, given by him to Maria Edgeworth, August 14th, 1825, and lent to me, as Fors would have it, by the kindness of its present possessor, Dr. Butler of Harrow,—Pen-holder I should say—I have put one of my own (Lucastes) pens into it—with which he had written the "Heart of Midlothian," and all his novels, up to that time. But I take it to tell you to look at the little scrawled sketch in the book laid open on the table under the glass. It is Sir Walter's own sketch of the niche of the Tolbooth, which he had a mind to take to Abbotsford, and his directions to the architect of Abbotsford for transference of the same.

Beside it lie the MSS. of the "Black Dwarf," "Peveril of the Peak," "Woodstock," and the "Fortunes of Nigel." I name this last because I got it first—and it is the most important MS. in many ways; but note in the Woodstock the interpolation on the left-hand page. *It* is significant, in a way which I may tell you in the Epilogue.

The "Fortunes of Nigel" MS. was bought long ago by my Father, the rest lately by me, when I could: my kind friend Mr. F. S. Ellis giving me warning when he could get them for me.

88. STIRLING.

Look at the intense accuracy of the town along the ridge, that King James rode up in the "Lady of the Lake," after the Douglas "had endured that day," all but *one* thing.

"But *Lufia* had been fondly bred."

(Oh! Camp.—Camp.—dear Camp., I forgot YOU too and your grave. This was your master's pen, Camp.; are not you happy?)

Stay—you may here like to see one little bit of my own boy's work, again. There's the back of the church, the apse, seen in this Turner sketch on the hill, drawn by me from the street, in 1837, I think,—beside the Scott table.

89. STIRLING, FROM THE CASTLE FOOT.

Scene of the Laird of Balmawhapple's pistol shot. Highlands in the distance, outlined carefully, Ben Lomond (I think). Baillie Nicol Jarvie could tell us if he would, perhaps—but won't—"They're the Hieland Hills—the Hieland Hills."

90. BENVENUE.

At least, I think so. I could have told, once, but I don't know the outline now, so well as some "in foreign land."

The reader may, perhaps, again care to see a little water-colour drawing,—"In listening mood she seemed to stand," (Corbould's, I think,) which I used to delight in when a child, because there was a boat in it—such a boat! such an Ellen! Alas, alas, and such a Fitz James! Still there's an old-fashioned grace about it, characteristic once more of Scott's time; and beside it I put my Father's drawing of Conway Castle, which he always told me the story about

when he was shaving. Conway Castle, to show how boys were taught to draw in Edinburgh in the olden time.

And now, dearest Dr. John Brown (and Sibyl), I've done my main work to-day, and end with my perfect love to you, and Rab, and all his friends and your friends, and Faber of the Alps. And so I lay aside Sir Walter's pen.

91. HAWTHORNDEN?

92. BORTHWICK?

Very fine; a wonderful bit of stone and stream.

93. DUNFERMLINE?

94. WARKWORTH?

Most important in showing his way of *outlining* reflections in water, that he might be sure about them.

95. THE STRID?

Rapid above, I think, or it may be on the Greta. Most instructive in his way of drawing the forms of water.

96. BRIDGE AND WATERFALLS.

So also this, in drawing of rock. Some traveller will, I hope, recognize it.

97. SOLWAY?

With Skiddaw beyond. Precious in simplicity of washed tint.

98. FAST STUDY OF CLOUDS.

99. FAST STUDY OF CLOUDS.

100. FALL OF TEES?

Tinting begun for a really careful drawing.

FOURTH GROUP.

HIS own studies or sketches, either for practice, or play, or pleasure.

101. INVITATION TO DINE AT HIS HOUSE, SANDYCOMBE.

With scratched Guide Map, and hieroglyph of Richmond Bridge (in the manner of Drayton's "Poly-olbion"); compare No. 33, "Play," the first drawing I ever had of his. He never called it so to me, but it is vulgar English play, as opposed to vulgar English work. Of divine play and divine work, especially the sun's play (coming forth as a Bridegroom and rejoicing to run his course), see "a ray here, and a flash there, and a sparkle of jewels everywhere."

("I think there be —— Richmonds in the Field.")

Compare No. 119, BRIDGE OF ST. MARTIN'S (Cloak given). Cross on it. Church spire and Hotel du Mont Blanc. Convents (which my Father made me draw for him) on the hill. Woman carrying bundle on her head. Wholesome work, in wholesome rest, in the middle cottages with vine trellises, mountains above, chain of the Dorcris and Reperoir.

Dog, quick, looking on, ready for any duty, like Giotti's pet puppy.

102. DOG.

What kind ?—sketched—but see inscription, certifying the same.

103. GROUP.

Hard study, too laboured.

104. PHEASANT.

Rapid note of colour for a bit in foreground; splendid.

105. JAY.

The most wonderful piece of water-colour work at speed I have. It was given me by Mr. W. Kingsley, of Kilverton, with many and many a precious thing besides. See Epilogue for description of it.

106. MACKEREL.

Study on his kitchen dresser at Margate, before the cook wanted it.

107. MACKEREL.

Just a dash at three. Cook impatient.

108. STUDY FOR THE FISH.

Coming on at speed in the Slaver (modern trade?).

109. STUDY FOR THE SLAVER.

Fish looking up to the sky (modern philosophy).

Fifth Group.

110.

AMUR?

There are many such scenes; this is only given as an example of work done deliberately, but stopping when the future drawing is but just suggested.

111. Wreck on Sands.

Memorandum in chalk on grey.

112. The Same Subject.

Later, tide further out, ship fallen over, touched with brown.

113. Rainbow.

Effect dashed down on the inside of the cover of his sketchbook, all the paper being gone, his points being the gradation of light in the bow to the darkness of cloud; rare, therefore noted eagerly and energetically. Wild sea, chalk cliffs with faint rosy light from rosy distant clouds, opening of blue sky beyond.

Rain, the veil being withdrawn gradually. If ever I get my Epilogue written, it shall be framed between glasses, like the framed sketches of the Lago Maggiore I did for the National Gallery.

I bought the whole book from his good Margate housekeeper, in whose house at Chelsea he died.

114. Heaped Thundercloud over sea and land.

Light breaking over far horizon.

Mighty work. A leaf out of the same book.

115. FLYING SCUD of thundercloud, heavy central storm, eddies of advancing tide meeting over tongue of sand.

Noble (out of same book).

116. STUDIES FOR THREE SUBJECTS.

One under another, the highest, sunset on beach. Boat lovely, nearly a perfect drawing.

117. STUDIES FOR THREE SUBJECTS.

Moonrise (at top) wonderful.

One of these two has its study of green and white sea upside down.

118. ALPINE STREAM.

Pretty bridge and torrent subject; slightest possible indication of a perfectly intended picture, over the pencil sketch from nature.

119. SALLENCHE.

Seen from St. Martin's, pencil sketch of the grandest time.

120. MONT BLANC.

Over the bridge of St. Martin's, Hotel du Mont Blanc on the left.

I have the deepest affection for these last two sketches, for personal reasons which I will state in the Epilogue, but I also close the entire series of Turner's works remaining in my possession with these two studies, because St. Martin's Bridge with the cross on its keystone has been principal in Turner's mind in both, and his thoughts are connected as he drew with the melting of the cloud on the Aiguille de Varens, that the streams may water the sheep.

J. RUSKIN.

BRANTWOOD,
February 21, 1878.

APPENDIX.

CONTAINING A LIST OF THE ENGRAVED WORKS OF THE LATE J. M. W. TURNER, R.A., EXHIBITED AT THE FINE ART SOCIETY'S GALLERIES, WITH MR. RUSKIN'S DRAWINGS BY THE SAME MASTER.

APPENDIX.

BY a coincidence which may in truth be termed little short of miraculous, Turner and the English school of line engravers were contemporaneous. Had Turner appeared on the scene a score of years earlier, he would have passed the prime of life before he could have found an engraver capable of reproducing his work;* had he been born a quarter of a century later he would have found the school of engravers paralyzed and in decadence, under the ban of photography. The following extracts sufficiently evidence this. Strutt in his "Dictionary of Engravers," 1785, says:—"Engraving was never more encouraged than at the present day, especially in England, where almost every man of taste is in some degree a collector of prints." In Redgrave's "Century of Painters," 1865, we read: "While the love of art has undoubtedly spread, and artists have multiplied and prospered, the engraver's art is alone without encouragement."

It is perhaps difficult for us to estimate to-day the true value

* Sufficiently evidenced by his remark to Mr. Pye in 1811 on his plate of Pope's Villa (see No. 47):—"This will do, you can see the lights; had I known there was a man living could have done that, I would have had it done before." He was then thirty-seven years of age.

of this coincidence. Surrounded with the original works of the Artist, their reproductions are apt to be thought but lightly of. But two facts must not be forgotten. First,—With hardly an exception, the original works of Turner, by their very delicacy, are more susceptible of injury and decay than those of any other master. A century hence many may be known only by their engravings. Second,—It is not given to everyone to possess a purse sufficiently ample to enable its owner to become the possessor of even one original. Under the circumstances is not our meed of thanks due to those engravers who enable us to follow Mr. Ruskin's advice? "You ought if it is at all in your power to possess yourself of a certain number of good examples of Turner's engraved works."*

One who has had many opportunities of watching and estimating engravers' work, does justice to it in the following passage:—"I should like to say one word for engraving and its difficulties; that is, in rendering colour into black and white. Take a picture or drawing by Turner in his later time. First, a reduction has to be made to a scale. The original may be full of the most delicate architectural work, crowded perhaps with figures, all, at first glance, a shapeless mass, but all requiring, for the engraver's purpose, to be put into order, and to be submitted to Turner's critical eye. When the plate gets well into progress then comes the question of colour; a bit of bright orange, or scarlet, or blue—how shall it be rendered, in black, or white, or grey? Turner knows, but the engraver dare not ask him until the plate is in such a condition as to require touching. I have seen engravers perfectly bewildered as to what they should do in such cases. All who have studied Turner's work will feel the immense difficulty in translating them into black and white, remembering that during the painter's life each plate had to go through the ordeal of his examination, his

* "Elements of Drawing," p. 91.

criticism, and his alterations.* Compare an engraving after Claude with one after Turner, the former conventional and done according to mechanical rule, the latter teeming with light and life, full of difficult drawing, suffused with poetry of the sublimest kind;—the former indeed requiring a labourer to engrave it; the latter, for its adequate expression demanding the hand, the eye, and the mind of an accomplished artist. And yet with such qualities necessary to their Art, few men have more lacked the sympathy and appreciation of the public than engravers, few men have been less known, few have lived more solitary or more laborious lives. Bending double all through the bright sunny day, in an attic or close work-room, over a large steel plate, with a powerful magnifying glass in constant use; carefully picking and cutting out bits of metal from the plate, and giving the painfully formed lines the ultimate form of some of Turner's most brilliant conceptions, working for twelve or fourteen hours daily, taking exercise rarely, in early morning or late at night, proving a plate only to find that days of labour have been mistaken, and have to be effaced and done over again; criticised and corrected by painters who often look upon engravers, to whom they owe so much, as inferior to themselves; and treated with indifference by the public—such is too commonly the life of an engraver; and the men who, under such conditions, have produced the works here shown, deserve to be regarded not only as artists of a high class, but as examples of skill, perseverance, and endurance almost heroic."

The engravings now exhibited have (with the exception of the Libers, the large plates, and the Rogers's) been collected within the last few years, and are only a sample of what could even now be obtained at no great cost, and with a trouble that should only be a pleasure.

* What these were can be seen from Nos. 115, 153, 173, and many others in the collection.

As they appear on the walls they are necessarily "representative" only, of the engraved work of Turner; for, want of space has forbidden more than a few specimens being taken out of such numbers as the 96 in the "England and Wales," or the 71 in the "Liber Studiorum," or the 61 in "The Annual Tour." They are also confined with rare exceptions to engravings executed under Turner's superintendence, for the reason that such alone properly translate his work.

Special thanks are due for the following loans to complete the collection.

To the Rev. Stopford Brooke for valuable states from his fine set of the "Liber Studiorum."

To Messrs. H. Graves and Co. for a set of proofs of the large plates.

To Mr. Halstead for proofs of Rogers's "Italy," "Poems," and "The Annual Tour," mine being bound up.

And last and above all to Mr. Ruskin; for it was in obedience to his dictum laid down in "The Two Paths":—"You can act for the good of Art in no better way than in using whatever influence you may have in any direction, to urge the reverent preservation of the works of Turner," that I first came to study and find out the riches and the pleasure stored up in the works of the greatest of English Landscape Painters.

MARCUS R. HUISH.

PORTRAITS OF TURNER.

(On the centre of the north wall.)

A.

ENGRAVED by W. Holl. The original painting is No. 458 in the National Callery, and bears date 1802.

B. By George Dance.

C. A SKETCH FROM LIFE. By Sir John Gilbert.

D. Unknown.

LOCALITIES CONNECTED WITH TURNER.

E. THE HOUSE IN MAIDEN LANE, where he was born.

F. SANDYCOMBE LODGE, TWICKENHAM, purchased by him in 1808, and where he resided from that date to 1827. (See under Mr. Ruskin's Notes, 33 and 101.)

G. THE BEDROOM IN CHELSEA, where he died.

EARLY ENGRAVINGS OF WHICH THE DATES OF PRODUCTION ARE UNKNOWN.

1.

EVENING IN ITALY. Engraved by Smith.

2. THE CHEDDER CLIFFS. Engraved by Molyneux.

3. SWANSEA. Engraved by Rothwell.

4. MONT BLANC. Engraved by Davies.

5. COLEBROOK DALE. Engraved by F. C. Lewis. Pub. by I. and F. Harwood.

1794.

6.

OCHESTER. Engraved by Walker and Storer. Pub. May 1 as No. 55 of "The Copper-Plate Magazine," by J. Walker, 16, Rosomans Street, Clerkenwell. Subsequently issued in the "Itinerant."

7. CHEPSTOW. Engraved by Storer. Pub. Nov. 1 as No. 67 of the above.

1795.

8.

OTTINGHAM. Engraved by J. Walker. Pub. Feb. 28 as No. 75 of the above. Republished in "Gentleman's Magazine," 1821. (See No. 174, and Rusk. "Mod. P.," vol. 4, p. 28.)

9. BRIDGENORTH. Engraved by J. Walker. Pub. Aug. 1 as No. 88 of the above.

10. MATLOCK. Engraved by J. Widnell. Pub. Oct. 1 as No. 90 of the above.

11. BIRMINGHAM. Engraved by Storer. Pub. Nov. 2 as No. 91 of the above.

1796.

12.

HESTER. Engraved by J. Walker. Pub. Jan. 1 as No. 9 of the above.

13. PETERBOROUGH. Engraved by J. Walker. Pub. May 1 as No. 103 of the above.

1797.

14.

LY. Engraved by J. Walker. Pub. Mar. 1 as No. 123 of the above.

15. WESTMINSTER BRIDGE. Engraved by J. Walker. Pub. Aug. 1 as No. 133 of the above.

16. FLINT, FROM PARK GATE. Engraved by J. Walker. Pub. Aug. 1 as No. 134 of the above.

17. HAMPTON COURT, HEREFORDSHIRE. Engraved by J. Walker. Pub. Sept. 1 as No. 135 of the above.

18. CARLISLE. Engraved by J. Walker. Pub. Oct. 2 as No. 137 of the above.

1798.

19.

AKEFIELD. Engraved by J. Walker. Pub. June 1 as No. 153 of the above.

20. SHEFFIELD. Engraved by J. Walker. Pub. Aug. 1 as No. 157 of the above.

1799.

21.

OUTH VIEW OF CHRIST CHURCH, &C., FROM THE MEADOWS. Engraved by Jas. Basire. This and Nos. 27, 28, 30, 35, 36, 37, 39, and 44 form part of nine head-pieces to Oxford almanacs between the years 1799 and 1811. (See Rusk. "Lect. on Architecture," 173.)

1800.

22.

IEW OF TOWNLEY HOUSE. Engraved by Jas. Basire. Pub. Aug. 1 by J. Hatchard, Piccadilly, and subsequently in 1818 by Nichols, Son, and Bentley in "The History of the Original Parish of Whalley," where it is plate 5, p. 340.

23. CLITHEROE, FROM EADSFORD BRIDGE. Engraved by Jas. Basire. Plate 11 in "Hist. of Whalley." (See No. 22.)

24. LOCUS BENEDICTUS DE WHALLEY. Engraved by Jas. Basire. Plate 6 in "Hist. of Whalley." (See No. 22.)

25. BROWSHOLME. Engraved by Jas. Basire. Plate 12 in "Hist. of Whalley." (See No. 22.)

26. DUNSTER CASTLE, SOMERSETSHIRE. South-west view. Engraved by S. Rawle. Pub. May 1 with a north-east view of the same by the engraver, 3, Tottenham Street.

1801.

27.

VIEW OF THE CHAPEL AND HALL OF ORIEL COLLEGE. Engraved by Jas. Basire. (See No. 21.)

1802.

28.

NSIDE VIEW OF THE EAST END OF MERTON COLLEGE CHAPEL. Engraved by Jas. Basire. (See No. 21.)

1803.

29.

ICKHAM, FROM THE MARLOW ROAD. Engraved by W. Byrne, and pub. in "Britannia Depicta" with Nos. 34, 43, and four others.

1804.

30.

VIEW OF WORCESTER COLLEGE. Engraved by Jas. Basire. (See No. 21.)

1805.

31.

INVERARY. (See No. 33.) Comp. with "Liber Stud," No. 35.

32. LOCH LOMOND. (See No. 33.)

33. PATTERDALE. This and Nos. 31 and 32 form the illustrations to "An Excursion to the Highlands of Scotland," pub. May 1 by T. Mawman, Poultry. They were engraved by J. Heath.

34. NEWBURY, FROM SPEEN HILL. Engraved by W. Byrne. (See No. 29.)

35. A VIEW FROM THE INSIDE OF BRASENOSE COLLEGE QUADRANGLE. Engraved by James Basire. (See No. 21.)

1806.

36.

VIEW OF EXETER COLLEGE, ALL SAINTS' CHURCH, &c., FROM THE JAIL. Engraved by James Basire. (See No. 21.)

1807.

37.

INSIDE VIEW OF THE HALL OF CHRIST CHURCH. Engraved by J. Basire. (See No. 21.)

38. A COMPOSITION (SMUGGLERS, FLINT CASTLE). Drawn and etched by J. M. W. Turner, R.A.; engraved by C. Turner. This plate is from the renowned "Liber Studiorum," a work published by Turner under the title, "Liber Studiorum, illustrative of Landscape Compositions, viz., Historical, Mountainous, Pastoral, Marine, and Architectural." It was originally issued in parts, each consisting of 4 plates in a blue cover, at the following price: Proofs, £2 2s., Prints, £1 1s. Each cover contained Turner's

monogram in his own handwriting. The first number was issued on the 20th of January, 1807, and subsequent ones at intervals until the year 1819, when fourteen numbers, containing 71 plates, had been published, of which Nos. 40, 41, 42, 45, 46, 47A, 48, 49, 50, 51, 56, 57, 58, 61, 62, and 63, and Nos. 71 to 76 in Mr. Ruskin's collection are examples. Impressions of 21 more plates are known to exist; several will be found in this collection under the heading of unpublished plates. A fine set of "Libers" is now a possession of great value, that belonging to the late J. Pye, the engraver, and which consists of rare proofs, having been purchased by the nation for the sum of £3,000. The "Libers" are hung on central screen.

1808.

39.

IEW OF OXFORD FROM THE SOUTH SIDE OF HEDDINGTON HILL. Engraved by James Basire. (See No. 21.)

40. HOLY ISLAND CATHEDRAL. Drawn and etched by J. M. W. Turner. Engraved by C. Turner. No. 11 in the "Lib. Stud." (See No. 38.)

40A. LAKE OF THUN—SWISS. Drawn and etched by Turner. Engraved by C. Turner. No. 15 in the "Lib. Stud." (See No. 38.)

1809.

41.

RAWING OF THE CLYDE. Drawn and etched by J. M. W. Turner. Engraved by C. Turner. No. 17 in the "Lib. Stud." (See No. 38.)

42. LITTLE DEVIL'S BRIDGE OVER THE RUSS, ABOVE ALTDORF —SWISS. Drawn and etched by J. M. W. Turner. Engraved by C. Turner. No. 19 in the "Lib. Stud." (See No. 38, and "Mod. P." vol. 1, p. 125.) This proof belongs to Mr. Ruskin, and is included in his collection, where it is No. 73.

1810.

43.

ISTANT VIEW OF CHESTER. Engraved by W. Byrne. (See No. 29.)

1811.

44.

IEW OF THE CATHEDRAL OF CHRIST CHURCH AND PART OF CORPUS CHRISTI COLLEGE. Engraved by James Basire. (See No. 21.)

44A. JUVENILE TRICKS. Drawn and etched by Turner. Engraved by W. Say. No. 22 in the "Lib. Stud." (See No. 38.)

45. HIND HEAD HILL ON THE PORTSMOUTH ROAD. Drawn and etched by J. M. W. Turner. Engraved by Dunkarton. No. 25 in the "Lib. Stud." (See No. 38.)

45A. FROM A PICTURE IN THE POSSESSION OF J. M. W. TURNER, R. A., WINDMILL AND LOCK. Drawn and etched by J. M. W. Turner. Engraved by W. Say. No. 27 in the "Lib. Stud." (See No. 38.)

46. NEAR BLAIR ATHOL, SCOTLAND. Drawn and etched by J. M. W. Turner. Engraved by W. Say. No. 30 in the "Lib. Stud." (See No. 38.)

47. POPE'S VILLA. Engraved by John Pye. Figures by C. Heath. Pub. for "The Fine Arts of the English School."

1812.

47A.

ROCRIS AND CEPHALUS. Drawn and etched by J. M. W. Turner. Engraved by G. Clint. No. 41 in the "Lib. Stud." (See No. 38.)

47B. CALM. PICTURE IN THE POSSESSION OF J. M. W. TURNER. Drawn, etched, and engraved by J. M. W. Turner. No. 44 in the "Lib. Stud." (See No. 38.)

48. River Wye. No. 48 in the "Lib. Stud." (See No. 38.)

49. Chain of Alps from Grenoble to Chamberi. Drawn and etched by J. M. W. Turner. Engraved by W. Say. No. 49 in the "Lib. Stud." (See No. 38.)

50. Mer de Glace, Valley of Chamouni, Savoy. Drawn, etched, and engraved by J. M. W. Turner. No. 50 in the "Lib. Stud." (See No. 38.)

51. The Frontispiece. Drawn, etched, and the centre engraved by J. M. W. Turner. Engraved by I. C. Easling. No. 14 in the "Lib. Stud." (See No. 38.)

1813.

52.

UTUMN—Sowing of Grain. An aquatint, pub. June 1, by Hassell and Co., 11, Clement's Inn.

1814.

53.

OOLE. Engraved by Geo. Cooke. Pub. in "Picturesque Views on the Southern Coast of England," from drawings made principally by J. M. W. Turner, and engraved by W. B. Cooke, Geo. Cooke, and other eminent engravers." London: J. and A. Arch, Cornhill.

First published in sixteen parts between the years 1814 and 1827 as follows:—

	£	s.	d.
Largest India proof, folio	24	0	0
Large paper proof, imp. quarto . .	14	14	0
Ordinary	10	10	0

And afterwards as a whole in 1826 in 2 vols. 4to.

54. Plymouth Sound, from Hamoaze, with Part of Mount Edgecumbe. Engraved by W. B. Cooke, 1814, and published in the "Rivers of Devon," 1815, also published in 1821 and 1823.

1815.

55.

YME REGIS. Engraved by W. B. Cooke, in the "Southern Coast." (See No. 53.)

1816.

55A.

OLWAY MOSS. Drawn and etched by J. M. W. Turner. Engraved by T. Lupton. No. 52 in the "Lib. Stud." (See No. 38.)

56. DUMBLAIN ABBEY, SCOTLAND. Drawn and etched by J. M. W. Turner. Engraved by T. Lupton. No. 56 in the "Lib. Stud." (See No. 38.)

56A. NORHAM CASTLE ON THE TWEED. Drawn and engraved by J. M. W. Turner. Engraved by C. Turner. No. 57 in the "Lib. Stud." (See Nos. 38, 98, and 176.) This plate is also engraved by W. Chapman in the "Art Journal," and in the "Turner Gallery," last edition; also in Burnet's "Turner and his Works," p. 60, under title "Naworth Castle."

57. A COMPOSITION (COMMONLY CALLED RAGLAN CASTLE). Drawn and etched by J. M. W. Turner. No. 58 in the "Lib. Stud." (See No. 38.) This and the following proofs belong to Mr. Ruskin, and are included in his collection, where they are Nos. 71 and 74.

58. THE SOURCE OF THE ARVERON IN THE VALLEY OF CHAMOUNI, SAVOY. Drawn and etched by J. M. W. Turner. No. 60 in the "Lib. Stud." (See No. 38, and "Mod. P.," vol. 4, Plate 49.)

1817.

59.

EIGNMOUTH. An aquatint.

1818.

60.

VIEW OF OXFORD FROM THE ABINGDON ROAD. Engraved by John Pye. Pub. Feb. 13, by James Wyatt, Oxford.

1819.

60A.

BONNEVILLE, SAVOY. Drawn by J. M. W. Turner. Engraved by H. Dawe. No. 64 in the "Lib. Stud." (See No. 38.)

61. EAST GATE, WINCHELSEA, SUSSEX. Drawn and etched by J. M. W. Turner. Engraved by S. W. Reynolds. No. 66 in the "Lib. Stud." (See No. 38.)

62. ÆSACUS AND HESPERIE. Drawn, etched, and engraved by J. M. W. Turner. No. 67 in the "Lib. Stud." (See No. 38, and "El. of Drawing," p. 173.) This proof also belongs to Mr. Ruskin, and is included in his collection, where it is No. 75.

63. BEN ARTHUR. Drawn and etched by J. M. W. Turner. Engraved by T. Lupton. No. 69 in the "Lib. Stud." (See No. 38.)

63A. INTERIOR OF A CHURCH. Drawn and engraved by J. M. W. Turner. No. 70 in the "Lib. Stud." (See No. 38.)

64. BORTHWICK CASTLE. Engraved by H. Le Keux. This, together with Nos. 67, 95A, and 108, were published in "Provincial Antiquities and Picturesque Scenery of Scotland, with descriptive illustrations by Sir Walter Scott." 2 vols. J. and A. Arch, Cornhill, and W. Black, Edinburgh, 1826. The work contains 12 engravings after Turner.

65. BATTLE ABBEY, THE SPOT WHERE HAROLD FELL. Engraved by W. B. Cooke for "Views in Sussex," London, John Murray. Part I. (the only one published) contains engraved title-page with vignette by Turner, a map of the Rape of Sussex, and 5 plates by Turner, and was issued at the following prices.

Proofs, Royal folio, on India . £5 10 0
Proofs 3 3 0

66. PEVENSEY BAY, FROM CROWHURST PARK. Engraved by W. B. Cooke. (See No. 65.)

1820.

67.

EDINBURGH, FROM THE CALTON HILL. Engraved by G. Cooke. (See No. 64.)

68. RICHMOND CASTLE AND TOWN. Engraved by J. Archer in "An History of Richmondshire, in the North Riding of the County of York," by Thomas Durham Whitaker. 2 vols. London: Longman, Hurst, Rees, Orme, and Brown, 1823. Folio. This engraving and Nos. 69, 89, 90, 91, 93, 94, and 95, form part of twenty by Turner in this work.

69. AYSGARTH FORCE. Engraved by J. Scott. (See No. 68.)

70. CASCADE OF TERNI. Engraved by J. Landseer for "A Picturesque Tour of Italy, from Drawings made in 1816-17 by James Hakewill, architect," London, J. Murray.

Imp. 4to. proofs, £10 10*s.*

India proofs, £15 15*s.* This and Nos. 72, 78, 81, 85, 86, and 87 are exhibited in the ground floor gallery, with the original drawings. Rusk. "Mod. P.," vol. 1, p. 125.

72. NARNI—BRIDGE OF AUGUSTUS. Engraved by S. Middiman. (See No. 70.)

78. ROME, FROM THE MONTE MARIO. Engraved by J. Byrne. (See No. 70.)

80. La Riccia. Engraved by John Pye. (See No. 70.)

81. Lake of Nemi. Engraved by Middiman and Pye. (See No. 70.)

85. Florence, from Fiesoli. Engraved by W. R. Smith. (See No. 70.)

86. Isola Bella, Lago Maggiore. Engraved by Jas. Fittler. (See No. 70.)

87. Turin, from the Superga. Engraved by Jas. Mitan. (See No. 70.)

1821.

89.

RIGNOLS Church. Engraved by S. Rawle. (See No. 68.)

90. Kirby Lonsdale Churchyard. Engraved by C. Heath. (See No. 68.)

91. Weathercote Cave. Engraved by G. Middiman. (See No. 68.)

92. Ivy Bridge, Devonshire. Engraved by J. C. Allen. Pub. June 30, by W. B. Cooke.

1822.

93.

GGLESTON Abbey. Engraved by T. Higham. The original drawing and this engraving will be found in Mr. Ruskin's collection. (See No. 68.)

94. Hornby Castle, from Tatham Church. Engraved by W. Radclyffe. (See No. 68.) The original drawing is in the South Kensington Museum.

95. MERRICK ABBEY, SWALEDALE. Engraved by J. C. Varrall. (See No. 68.)

95A. ROSLIN CASTLE. Engraved by W. R. Smith. (See No. 64.)

1823.

96.

SOUTH OF THE HUMBER. Engraved by Phillips. One of Turner's fifteen selected copies. This and Nos. 97, 98, and 99, were originally published between the years 1823 and 1827 by W. B. Cooke in a portfolio form, and subsequently in the latter year under the title of "River Scenery by Turner and Girtin," in one vol. 4to. Of the twenty-one plates fifteen were by Turner. The original drawing of this plate is in the National Gallery.

1824.

97.

ROCHESTER. Engraved by T. Lupton. (See No. 96.) One of Turner's fifteen selected copies. The original drawing is in the National Gallery.

98. NORHAM CASTLE. Engraved by C. Turner. (See No. 96, and compare with Nos. 56A and 176.) One of Turner's fifteen selected copies.

99. MORE PARK. Engraved by T. Lupton. (See No. 96.) An engraver's proof, with Turner's notes and alterations. The original drawing is in the National Gallery.

100. MARGATE. Engraved by Geo. Cooke. (See No. 53.)

101. RAMSGATE. Engraved by R. Wallis. (See No. 53.)

101A. COLOGNE. Engraved by E. Goodall. Pubd. by Hurst, Robinson, and Co.

102. EHRENBREITSTEIN DURING THE DEMOLITION OF THE FORTRESS IN 1819, FROM THE QUAY AT COBLENZ. Engraved by J. C. Allen. Pub. May 1, by the engraver. (See No. 160.)

103. THE EDDYSTONE LIGHTHOUSE. Engraved by T. Lupton. Pub. March 1, by W. B. Cooke.

104. THE EDYSTONE (*sic*) LIGHTHOUSE. Engraved by T. Lupton. A small replica of 103, forming Plate 6 of "Cabinet Engravings," pub. by I. and F. Harwood.

1825.

105.

UNRISE—WHITING FISHING OFF MARGATE. Engraved by T. Lupton. Pub. June 1, by W. B. Cooke.

106. PORTSMOUTH. Engraved by W. Miller. (See No. 53.)

1826.

107.

OLKESTONE. Engraved by R. Wallis. (See No. 53.)

108. THE BASS ROCK. Engraved by W. Miller. (See No. 64.)

1827.

109.

HE CUSTOM HOUSE. Engraved by J. C. Allen, and published by the same and W. B. Cooke, June 1.

110. OLD LONDON BRIDGE. Engraved by E. Goodall, and published by Moon, Boys, and Graves, June 1.

110A. SCARBOROUGH. Engraved by T. Lupton, together with Nos. 119, 120, and others.

111. BOLTON ABBEY. Engraved by R. Wallis in "Picturesque Views in England and Wales. From drawings by J. M. W. Turner, Esq., R.A. Engraved under the

superintendence of Mr. C. Heath, with Descriptive and Historic Illustrations by H. E. Lloyd, Esq."

This magnificent work, containing the finest specimens of engraving that have ever been produced, was to have consisted of 30 parts or more, but stopped short at the 24th for want of sufficient encouragement. The prospectus stated that it would be printed uniformly with "The Southern Coast of England," just completed (see No. 53), each part containing four highly finished engravings, to be published punctually at intervals of three months at the following prices:—Colombier folio, India Proofs, with the etchings, limited to 30 copies, £3 3*s*. The same without the etchings, £2 12*s*. 6*d*. Imp. 4to., India Proofs, £1 11*s*. 6*d*. Imp. 4to., proofs, £1 1*s*. Royal 4to., prints, 14*s*. a part.

The completed portion was published in 1838 in two volumes containing 96 plates. It soon rose in value, and, in 1870, the ordinary copies realized about £30, whilst the proofs ranged as high as £200. On the sale of the remainder of the work by Turner's executors in 1874, some 300 copies were disposed of, upon which the price dropped considerably, but it is now steadily rising again as that number are being absorbed.

The engraving of Bolton Abbey will be found with the original drawing, which forms part of Mr. Ruskin's collection. (See also "Mod. P.," vol. 4, p. 257.)

112. COLCHESTER. Engraved by R. Wallis. An engraver's proof, with Turner's remarks and alterations. (See No. 111.)

113. The same. Engraver's finished proof.

114. FALLS OF THE TEES. Engraved by E. Goodall. An engraver's proof. (See No. 111.)

115, 116. RICHMOND, FROM THE MOORS. Engraved by J. T. Willmore. Two engraver's proofs. (See No. 111.) The original drawing was presented by Mr. Ruskin to the Fitzwilliam Museum, Cambridge.

117, 118. BERNARD CASTLE. Engraved by R. Wallis. An etching and an engraver's proof. (See No. 111.)

119. DOVER. Engraved by T. W. Lupton. (See No. 110A.)

119A. TIVOLI. Engraved by E. Goodall. Pub. by Colnaghi.

120. RAMSGATE. Engraved by T. Lupton. (See No. 110A.)

120A. THE MEDWAY. (See No. 96.)

1828.

121.

HEERNESS. Engraved by T. Lupton. (See No. 110A.)

122. BUCKFASTLEIGH ABBEY. Engraved by R. Wallis. (See No. 116.) The original drawing is in the possession of Mr. A. Severn.

123. OKEHAMPTON. Engraved by J. T. Willmore. (See No. 111.) This engraving is exhibited with the original drawing in Mr. Ruskin's collection.

123A. THE DELUGE. Engraved by Quilley. In portfolio.

124. FLORENCE. Engraved by E. Goodall in "The Keepsake."

125. THE TEMPLE OF JUPITER. Engraved by J. Pye. Pub. by Graves and Co.

1829.

126.

ARMOUTH, NORFOLK. Engraved by W. Miller. (See No. 111.)

127. LAKE OF ALBANO. Engraved by W. Wallis in "The Keepsake."

1830.

128.

EVONPORT AND DOCKYARD. Engraved by T. Jeavons. (See No. 111.) This engraving is exhibited with the original drawing in Mr. Ruskin's collection.

129. STAMFORD. Engraved by W. Miller. An engraver's proof, with Turner's remarks and alterations. (See No. 111.)

130. FISHING BOATS. Engraved by W. Davison. Pub. by J. M. W. Turner.

131. VIRGINIA WATER. Engraved by W. Wallis in "The Keepsake."

132. The same. Another view.

133. THE LAKE OF GENEVA. Engraved by E. Goodall in "Italy, A Poem, by S. Rogers," with 56 illustrations after designs by Stothard and Turner (twenty-five are Turner's). London, Cadell, 1830.

Rogers' "Italy" and "Poems" (see No. 139) are usually met with together; for this purpose they were supplied with the volumes dated 1838.

The marvellous engravings of Turner's exquisite drawings, and Stothard's simple and pure designs, have probably done much to perpetuate the Poems which they illustrate. The work has run through a vast number of editions, the principal in 1831, 1834, 1838, 1842, 1850, 1859. The early copies of the first edition may be identified by the head and tail pieces to the "Poem on a Tomb" being worked off in wrong positions.

Turner received from fifteen to twenty guineas for each of the drawings, which, with the exception of the second vignette, Hospice of St. Bernard, are in the National Gallery. The engravers received sixty guineas a plate.

Sets of the Italy entitled "Fifty-six engravings, illustrative of Italy, a Poem by Samuel Rogers, Esq." were published as follows:—Proofs before letters, Colombier 4to., £4 4*s*. India Proofs, with letters, Colombier 4to. £3 13*s*. 6*d*. Proofs, Imperial 4to., £2 12*s*. 6*d*.

When met with, these states are worth at least double their published prices.

Mr. Ruskin, in his "Elements of Drawing," says at p. 91: "Possess yourself first of the illustrated edition, either of Rogers's 'Italy' or Rogers's 'Poems.'"

As to this engraving, see "Mod. P.," vol. p. 1, 234.

134. THE GREAT ST. BERNARD. Engraved by W. R. Smith. (See No. 133.)

135. MOUNT ST. BERNARD. Engraved by W. R. Smith. The figures by Stothard, the dogs by Landseer. (See No. 133.)

136. THE BATTLE OF MARENGO. (See No. 133.)

137. HANNIBAL CROSSING THE ALPS. Engraved by W. R. Smith. (See No. 133.)

138. THE CASTLE OF ST. ANGELO. Engraved by R. Wallis. (See No. 133.)

139. THE NATIVE VILLAGE. Engraved by E. Goodall in "Poems by Samuel Rogers," with 72 illustrations engraved on steel after designs by Stothard and Turner (32 are Turner's). Published with the "Italy," which see under No. 133.

140. VALOMBRE FALLS. Engraved by E. Goodall. (See No. 139.)

141. THE BOY OF EGREMOND. Engraved by E. Goodall. (See No. 139.)

142. BOLTON ABBEY, WHARFDALE. Engraved by W. Wallis. (See No. 139.)

143. THE ALPS AT DAYBREAK. Engraved by E. Goodall. (See No. 139, and "Mod. P.," vol. 1, pp. 210, 220, 271.)

144. LOCH LOMOND. Engraved by W. Miller. (See No. 139.)

145. THE EMBARKATION OF COLUMBUS. Engraved by E. Goodall. (See No. 139.)

146. THE SPECTRAL PROCESSION. Engraved by E. Goodall. (See No. 139.)

147. DATUR HORA QUIETI. Engraved by E. Goodall. (See No. 139, and Rusk. "El. of Drawing," 323, and "Mod. P.," vol. 1, p. 143.)

148. THE BIRD-CAGE, FROM BOCCACCIO. Engraved by Quilley. (In portfolio.)

149. THE FIELD OF WATERLOO. Engraved by F. C. Lewis. (In portfolio.)

150. THE PAS DE CALAIS, OR FISHING-BOATS OFF CALAIS. Engraved by Davison. An engraver's proof with Turner's remarks and alterations.

1831.

151.

GOSPORT. Engraved by R. Brandard. (See No. 111.) This engraving is exhibited with the original drawing in Mr. Ruskin's collection.

152, 153. BEDFORD. Engraved by J. T. Willmore. (See No. 111.) Two engraver's proofs with Turner's notes and alterations.

1832.

154.

THE PLAIN OF TROY. Engraved in vol. 7 of "The Works of Byron," with his letters and journals, and his life by Thomas Moore. 8vo. Lond. J. Murray. The original drawing is No. 49 in Mr. Ruskin's collection.

155. PARNASSUS AND CASTALIAN SPRING. Engraved by E. Finden in vol. 14 of "The Works of Byron." (See No. 154.)

156. THE BRIDGE OF SIGHS, VENICE. Engraved by E. Finden in vol. 11 of "The Works of Byron." (See No. 154.)

157. THE BERNESE ALPS. Engraved in vol. 11 of "The Works of Byron." (See No. 154.)

158. MARLY. Engraved by W. Miller in "The Keepsake," and in Heath's "Gallery of British Engravings," 1836.

158A. BRINKBURN PRIORY, NORTHUMBERLAND. Engraved by J. C. Varrall. (See No. 111.) This engraving is exhibited with an original sketch in Mr. Ruskin's collection.

1833.

159.

ANGHARNE CASTLE. Engraved by T. Horsburgh. (See No. 111, and "Mod. P.," vol. p. 1, 249.) This engraving is exhibited with the original drawing in Mr. Ruskin's collection.

160. EHRENBREITSTEIN. Engraved by W. Wallis. A small replica of No. 102, published in "The Keepsake," and subsequently in 1836, in Heath's "Gallery of British Engravings."

161. BEAUGENCY. Engraved by R. Brandard, in "Turner's Annual Tour." This wonderful series of views, which ranks with the England and Wales, the Rogers, and the Scott's Poems, as one of the finest memorials of English engraving, was first published under the titles of:

"Wanderings by the Loire, by Leitch Ritchie, Esq. 1833."

"Wanderings by the Seine, 1834."

"Wanderings by the Seine, from Rouen to the Source, 1835." Lond. Longmans.

Each volume had in addition a title-page with vignette and the words "Turner's Annual Tour," and date. It was afterwards published (the plates in a much-worn state) under the title "Turner's Liber Fluviorum." (See Mr. Ruskin's remarks on same under heading "52, Pont de Basel," and "Mod. P.," vol. 1, p. 180.)

162. AMBOISE. Engraved by W. R. Smith. (See No. 161.)

163. TOURS. Engraved by R. Brandard. (See No. 161.)

164. SAUMUR. Engraved by J. T. Willmore. (See No. 161.)

165. CHATEAU OF AMBOISE. Engraved by J. B. Allen. (See No. 161.)

1834.

166.

IGHT TOWERS OF THE HEVE. Engraved by J. Cousen. (See No. 161.)

167. HAVRE. Engraved by J. B. Allen. (See No. 161.)

168. GRAVILLE. Engraved by R. Brandard. (See No. 161.)

169. QUILLEBŒUF. Engraved by R. Brandard. (See No. 161, and "Mod. P.," vol. p. 1, 167.)

170. JUMIEGES. Engraved by J. C. Armytage. (See No. 161.)

171. ROUEN CATHEDRAL. Engraved by T. Higham. (See No. 161.)

172. ROUEN. Engraved by W. Miller. (See No. 161.)

172A. The same. Engraved by W. Miller. (See No. 161.) The original drawing is No. 56 in Mr. Ruskin's collection.

172B. The same, looking up the river. Engraved by R. Brandard. (See No. 161.)

173, 174. NOTTINGHAM. Engraved by W. J. Cooke. (See No. 111, No. 8, and "Mod. Paint.," vol. 4, p. 28.) Two engraver's proofs with Turner's notes and alterations.

175. LEICESTER ABBEY. Engraved by W. R. Smith. This engraving is exhibited with the original drawing in Mr. Ruskin's collection. (See No. 111.)

176. NORHAM CASTLE. Engraved by W. Miller in vol. 7 of "The Prose Works of Sir Walter Scott," Cadell, Edinburgh. (Compare with No. 98.)

177. MALMAISON. Engraved by W. Miller in vol. 14 of above.

178. GLENCOE. Engraved by W. Miller in vol. 25 of above.

179. ROUEN. Engraved by W. Richardson in vol. 27 of above.

180. FORT AUGUSTUS. Engraved by W. Miller in vol. 26 of above.

181. THE SIMPLON. Engraved by W. Miller in vol. 13 of above.

182. STIRLING. Engraved by W. Miller in vol. 23 of above.

183. FIELD OF WATERLOO. Engraved by W. Miller in vol. 16 of above.

184. RHYMER'S GLEN. Engraved by W. Miller in vol. 21 of above.

185. CHIEFSWOOD COTTAGE. Engraved by W. Miller in vol. 18 of above.

186. BRIENNE. Engraved by W. Miller in vol. 9 of above.

187. DUNSTAFFNAGE. Engraved by W. Miller in vol. 24 of above.

188. LINLITHGOW. Engraved by W. Miller in vol. 24 of above.

189. KILLIECRANKIE. Engraved by W. Miller in vol. 25 of above.

190. NEW ABBEY. Engraved by W. Miller in vol. 7 of above.

191. HERMITAGE CASTLE. Engraved by R. Wallis in vol. 4 of "The Poetical Works of Sir Walter Scott," Cadell, Edinburgh.

192. SMAILHOLME TOWER. Engraved by E. Goodall in vol. 1 of above.

193. JOHNNY ARMSTRONG'S TOWER. Engraved by E. Goodall in vol. 2 of above.

194. DRYBURGH ABBEY. Engraved by W. Miller in vol. 5 of above.

195. NEWARK CASTLE. Engraved by W. J. Cooke in vol. 6 of above.

196. STAFFA. Engraved by E. Goodall in vol. 10 of above. Exhibited with the original drawing in Mr. Ruskin's collection.

197. JUNCTION OF THE GRETA AND THE TEES. Engraved by J. Pye in vol. 9 of above. (See Mr. Ruskin's notes on his drawing, "The Aiguillette," No. 12, p. 20.)

198. LOCH CORNISK. Engraved by Le Keux in vol. 10 of above. (See "Mod. P.," vol. 1, pp. 248, 288.)

199. MAYBURGH. Engraved by T. Horsburgh in vol. 11 of above.

200. SKIDDAW. Engraved by W. Miller in vol. 11 of above.

201. CHATEAU DE LA BELLE GABRIELLE. Engraved by W. Miller in "The Keepsake."

202. Assos. Engraved by W. Finden. This and Nos. 204 to 210 form part of the engravings in "Illustrations to the Bible," published by J. Murray, London, 1834, and of the "Biblical Keepsake," published by J. Murray and C. Tilt, 1835. In this engraver's proof the moon is much smaller than in subsequent impressions. See "Mod. P.," vol. 1, p. 198.

203. BABYLON. Engraved by J. Cousen. Engraver's proof. Sky, especially on the left, much altered in subsequent copies. (See No. 130.) "Mod. P.," vol. 1, p. 232-3.

204. NAZARETH. Engraved by E. Finden. Engraver's proof. (See No. 130.)

205. The same. Plate altered by the addition of turbans to several figures and an embroidered robe to that of Christ.

206. SOLOMON'S POOLS. Engraved by J. Stephenson. (See No. 130.) The drawing is in the Fitzwilliam Museum, Cambridge, to which it was presented by Mr. Ruskin.

207. SIDON. Engraved by W. Finden. Engraver's proof. (See No. 130.) "Mod. P.," vol. 1, p. 369.

208. The same, with the sky much altered.

209. THE RED SEA AT SUEZ. Engraved by E. Finden. Engraver's proof. (See No. 130.)

210. The same, with the boat and figures in mid-distance obliterated.

ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

BY

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright: The microfiche edition is the copyright of Chadwyck-Healey Ltd, 1975.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

Reduction ratio: 24x

1.044.001
Reproduced from an original copy in the Courtauld Institute of Art, London.

1835.

211.

AERNARVON CASTLE. Engraved by W. Radclyffe. (See No. 111.)' This and the following engraving are exhibited with the original drawings in Mr. Ruskin's collection.

212. DUDLEY. Engraved by W. Wallis. (See Nos. 111 and 201.)

213. BRIDGE OF ST. CLOUD. Engraved by S. Fisher. (See No. 161.)

214. BOULEVARDS. Engraved by T. Higham. (See No. 161.)

215. CONFLUENCE OF THE SEINE AND MARNE. Engraved by J. C. Armytage. (See No. 161.)

216. MELUN. Engraved by W. Miller. (See No. 161.)

217. THE TEMPTATION ON THE PINNACLE. Engraved by F. Bacon, together with Nos. 218 and 219 and 4 others, in "The Works of Milton," 7 vols., John Macrone.

218. ST. MICHAEL'S MOUNT—WRECK OF LYCIDAS. Engraved by W. Miller. (See No. 207.)

219. LUDLOW CASTLE—RISING OF THE WATER NYMPHS. Engraved by E. Goodall. (See No. 207.)

1836.

220.

EVIS CASTLE, otherwise Powis Castle. Engraved by J. T. Willmore. (See No. 111.) An engraver's proof, touched and altered by Turner.

221. LLANTHONY ABBEY. Engraved by J. T. Willmore. (See No. 111, and "Mod. P.," vol. 1, pp. 169, 248.) The original drawing for this engraving is now exhibiting in the Grosvenor Gallery.

222. FLINT CASTLE. Engraved by J. H. Kernot. This engraving is exhibited with the original drawing in Mr. Ruskin's collection.

223. FIRE AT SEA. Engraved by Williamson, and published in "The Keepsake," and in "The Book of the Sea."

224. PART OF THE GHAUT DURING THE FAIR AT HURDWAR. Engraved by T. Higham, and published together with Nos. 225, 226, and 227, and three others in "Views in India, chiefly among the Himalaya Mountains," Fisher and Co.

225. MUSSORES FROM LANDOUR. Engraved by J. B. Allen. (See No. 224.)

226. SNOWY RANGE, FROM TYNE OR MARMA. Engraved by E. Goodall. (See No. 224.)

227. FALLS NEAR THE SOURCE OF THE JUMNA. Engraved by W. Floyd. (See No. 224.)

1837.

228. THE PLEASURES OF HOPE. Engraved by E. Goodall. This and the following eight engravings, together with eleven others, appeared in Campbell's "Poems," published by Moxon.

229. THE ANDES. Engraved by E. Goodall. (See No. 228.)

230. SINAI. Engraved by W. Wallis. (See No. 228.)

231. THEODORIC. (See No. 228.)

232. HOHENLINDEN. Engraved by W. Wallis. (See No. 228.)

233. THE LAST MAN. Engraved by E. Goodall. (See No. 228.)

234. GERTRUDE OF WYOMING. Engraved by E. Goodall. (See No. 228.)

235. THE DEATH BOAT OF HELIGOLAND. Engraved by E. Goodall. (See No. 228.)

236. EHRENBREITSTEIN. Engraved by E. Goodall. (See No. 228.)

1838.

237.

HAIN BRIDGE OVER THE TEES. Engraved by W. R. Smith. (See No. 111.)

238. GRAND CANAL, VENICE. Engraved by W. Miller. Pub. by Graves.

1839.

239.

ERCURY AND ARGUS. Engraved by J. T. Willmore. Pub. by Moon.

1840.

240.

ILCHURN CASTLE, LOCH AWE. Engraved by W. Miller.

1841.

241.

XFORD. Engraved by E. Goodall. Pub. by Ryman.

1842.

242.

ROSSING THE BROOK. Engraved by R. Brandard. Pub. by T. Griffith.

243. VENICE—BELLINI'S PICTURE. Engraved by Hollis.

244. MERCURY AND HERSEE. Engraved by J. Cousen. Pub. by Griffith.

245. DIDO AND ÆNEAS. Engraved by W. R. Smith. Pub. by Griffith.

246. CALIGULA'S BRIDGE. Engraved by Goodall. Pub. by Griffith.

247. ANCIENT CARTHAGE. Engraved by D. Wilson. Pub. by Boys.

1845.

248.

HRENBREITSTEIN. Engraved by J. Pye.

249, 250. THE OLD TEMERAIRE. Engraved by J. T. Willmore. Pub. by T. Hogarth. Etching and artist's proof.

1851.

251.

OVER. Engraved by J. T. Willmore. Pub. by Gambart.

252. HASTINGS. Engraved by R. Wallis. Pub. by Gambart.

UNPUBLISHED WORKS, WITHOUT DATE.

253.

HE PREMIUM LANDSCAPE. A variation of Apuleia in search of Apuleius. Engraved by W. Say.

254. STORK AND AQUEDUCT. (See Ruskin's "Elements of Drawing," p. 133.)

255. STONEHENGE AT DAYBREAK. These three plates are Nos. 72, 81 and 83 of the "Liber Studiorum," but were never published. The plates were however purchased of Turner's executors in 1872, and fifty impressions having been struck off, the plates were destroyed.

256. SHEEP-WASHING, also unpublished. No. 74 of the "Liber Studiorum." Engraved by C. Turner. (See Ruskin's "Elements of Drawing," p. 126.)

257. STORM OVER THE LIZARD. No. 84 of the "Liber Studiorum."

258. MOONLIGHT AT SEA.

259. MOONLIGHT AT SEA—THE NEEDLES. No. 85 of the "Liber Studiorum."

260. THE FELUCCA. No. 82 of the "Liber Studiorum."

261. THE HARE. Nothing is known of this beautiful plate.

262. THE DELUGE. No. 88 of the "Liber Studiorum."

263. THE PEAT BOG, SCOTLAND.

264. SOLWAY MOSS. This and the foregoing, together with seven others, were engraved by Mr. Lupton after the original plates No. 45 and 52 in the "Liber Studiorum," but were never published.

265. FOLKESTONE. Engraved by T. Lupton. The plate, sold at his sale, was subsequently published by the Fine Art Society.

266. LOWESTOFFE LIGHTHOUSE.

267. HARBOROUGH SANDS.

268. ALDBOROUGH.

269. ORFORDNESS.

270. DYMCHURCH. This and the four preceding plates, although engraved by J. B. Allen in the lifetime and under the superintendence of Turner, were never published until recently, when thirty impressions were issued by the Fine Art Society. The two vignettes were originally intended to form frontispieces to the "England and Wales," but by a mistake of the publisher were omitted.

271. BLOIS.

272. TOURS.

273. FALL OF THE REICHENBACH. This and the following woodcuts of drawings from the Farnley Hall Collection appeared in the "Illustrated London News."

274. TEUFELSBRUCKE.

275. A FIRST-RATE TAKING IN STORES.

276. SNOWSTORM ON MONT CENIS.

277. FISH-MARKET, ROTTERDAM. Engraved by W. Floyd.

278. RIEVAULX ABBEY, YORKSHIRE. Engraved by J. C. Bentley.

THE FOLLOWING PLATES WERE ENGRAVED SUBSEQUENTLY TO TURNER'S DEATH BY ENGRAVERS WHO HAD WORKED UNDER HIM.

279.

NEUWEID. Engraved by Brandard. Pub. by T. D. White, 1852.

280. OSTERSPEY. Engraved by Miller. Pub. by T. D. White.

281. THE LAKE OF LUCERNE. Engraved by R. Wallis. Pub. by Graves, 1854.

282. ZURICH. Engraved by T. A. Pryor. Pub. by Graves, 1854.

283. THE BELL ROCK. Engraved by W. Miller. Pub. by Graves, 1864.

284. LAKE NEMI. Engraved by R. Wallis.

285. OBERWESEL. Engraved by J. T. Willmore.

286. St. Michael's Mount. Engraved by W. Miller. Pub. by Mrs. Noseda.

287. Dutch Boats.

287a. An early engraving of the same.

288. The Wreck.

289. Nelson's Ship.

290. Tivoli. Engraved by E. Goodall.

291. Modern Italy. Engraved by W. Miller. Pub. by Graves, 1856.

292. Venice. Engraved by J. T. Willmore. Pub. by the Art Union of London, 1858.

293. The Golden Bough. Engraved by J. T. Willmore. Pub. by Graves, 1856.

294. The Approach to Venice. Engraved by B. Wallis. Pub. by Graves, 1859. (See Mr. Ruskin's Introduction, p. 10.)

295. Dido Building Carthage. Engraved by T. A. Pryor. Pub. by Graves, 1863.

296. Heidelburg. Engraved by T. A. Pryor. Pub. by H. Payne.

297. Apollo and the Sibyl. Engraved by T. A. Pryor. Pub. by Graves, 1873.

298. Ancient Italy. Engraved by J. T. Willmore. Pub. by Graves, 1856.

299. Sun Rising in a Mist. Engraved by T. A. Pryor. Pub. by Graves, 1874.

300. Straits of Dover. Engraved by W. Chapman. Pub. by Graves, 1863.

301. Regulus Leaving Carthage. Engraved by Wilson. Pub. by Boys and Graves, 1853.

302. THE PIAZZA, VENICE. Engraved by W. Miller. Pub. by T. D. White, 1854.

303. THE SUN RISING IN THE MIST. This and the five following plates belong to the "Turner Gallery. A Series of Sixty Engravings from the Principal Works of J. M. W. Turner," pub. by Virtue, 1860. An edition of this work has recently (1874) been issued by Chatto and Windus.

304. THE DECLINE OF THE CARTHAGINIAN EMPIRE.

305. STRANDED VESSEL, OFF YARMOUTH.

306. THE APPROACH TO VENICE.

307. ANCIENT ROME.

308. SNOWSTORM.

309. THE WRECK OF THE MINOTAUR. Engraved by T. O. Barlow, and presented by the Earl of Egremont to the Artists' Benevolent Institution.

310. CALAIS PIER. An etching by Seymour Haden.

311. LAKE OF THUN. (See Mr. Ruskin's Notes on his drawing, No. 7, p. 17.)

PRINTED BY JOHN C. WILKINS, 9, CASTLE STREET,
CHANCERY LANE.

J. M. W. TURNER, R.A.

MR. RUSKIN having also placed at the disposal of the FINE ART SOCIETY a Series of facsimiles of a portion of the Turner Drawings in the National Gallery executed for him by Mr. Ward, the Collection is now on view at the Galleries of the Society, 148, New Bond Street.

The Series represented are as follows:—

From Rogers's Italy and Poems.

1. ~~ANCONA~~
2. COMPOSITION, MOONLIGHT.
3. ROME.
4. AOSTA.
5. PÆSTUM.
6. LAKE OF GENEVA.
7. TELL'S CHAPEL.
8. TIVOLI.
9. THE FORUM.
10. BOLTON.
11. THE NATIVE VILLAGE.
12. FAREWELL.

From the Unpublished Rivers of France.

13. BEAUGENCY.
14. ST. CLOUD.
15. HAVRE.
16. HONFLEUR.
17. SHOAL ON THE SEINE.
18. DINANT.
19. ROUEN.
20. TOWN ON RIVER.
21. BUILDING A BRIDGE.
22. BOATS, SUN, AND RAIN.
23. ON THE SEINE.
24. LIGHT TOWERS OF THE HÈVE.
25. LUXEMBOURG.
26. CHATEAU DE BLOIS.
27. NANTES.
28. HONFLEUR.

MR. RUSKIN describes them as follows:—"Most precious drawings, which can only be represented at all in engraving by entire alteration of their treatment, and abandonment of their finest purposes. I feel this so strongly that I have given my best attention, during upwards of ten years, to train a copyist to perfect fidelity in rendering the work of Turner; and have now succeeded in enabling him to produce facsimiles so close as to look like replicas—facsimiles which I must sign with my own name, and his, in the very work of them, to prevent their being sold for real Turner vignettes."

Of the drawings which are not for sale, copies of the originals, certified and signed by Mr. Ruskin, can be obtained of the Society.

ELZEVIR PRESS:—PRINTED BY JOHN C. WILKINS, 74 CASTLE STREET, CHANCERY LANE.